

Selfbuild TV

DISSERTATION BY PRACTICE

ASTRID MADSEN

MA IN JOURNALISM AND MEDIA COMMUNICATIONS

FACULTY OF JOURNALISM AND MEDIA COMMUNICATIONS

GRIFFITH COLLEGE DUBLIN

JULY 2020

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Media Communications, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

A handwritten signature in black ink, appearing to read 'Astrid', written in a cursive style.

Signed:

Dated: 30/07/2020

ABSTRACT

This project focuses on the design and creation of video content for Selfbuild TV, a new paywalled YouTube channel that has yet to be launched. Selfbuild TV will be a small part of the paywalled suite of resources available on Selfbuild+.

Selfbuild+, due to launch in October 2020, will be an online depository of information and resources for those building, extending or renovating their house in any of the 32 counties of Ireland.

Selfbuild TV will be home to a series of videos about Irish residents undertaking a self-build project. Two Selfbuild TV videos were shot and edited for this Dissertation by Practice.

These two pilot episodes serve a dual function. The first is to create a structure for future Selfbuild TV videos, i.e. a format that can be readily duplicated. The final structure of the videos emerged from the editing process and gaining clarity on what the technical limitations would be.

The second function was to create content in the form of two pilot episodes, each approximately 10 minutes long, produced using mobile journalism (mojo) techniques. The editing process combined a phone app and a more established editing software, Adobe Premiere Pro. These choices were made because of their low production cost: filming on a phone and requiring only one person as journalist, cameraman and sound recorder.

The Selfbuild TV pilot episodes contain a “how-to” component (basic information, tips, advice, insights) but also share the experience of what it is like building in Ireland today, highlighting both the communal nature of house building/renovating and the messiness of life in general, which is projected onto how self-build projects are managed.

A key outcome of this project was to highlight the need to devise more formats for Selfbuild TV. Future video making will have to consider how to produce engaging content from user generated material. A format will also have to be devised for face to face interviews, with independent experts in their field.

Table of Contents

CHAPTER 1: INTRODUCTION	6
CHAPTER 2: EVIDENCE OF RESEARCH.....	8
Social media as public sphere	8
TV versus online narratives.....	10
Self-build realities.....	10
Delivery and interaction	11
CHAPTER 3: PRODUCT DESIGN.....	13
Concept.....	13
Mobile journalism (mojo) in practice	14
Analysing the competition	15
Entertainment factor	18
Structure and duration	19
Pilot episodes	21
Video 1: Heat pump installation.....	21
Video 2: Planning permission.....	22
Hosting.....	22
Ethical considerations.....	23
CHAPTER 4: DISCUSSION	25
Moving images	25
Audio.....	26
Animations.....	27
Editing.....	29
CHAPTER 5: CONCLUSION.....	33
Future videos.....	33
Key challenges going forward	35
BIBLIOGRAPHY	37
APPENDICES	42
APPENDIX 1: Initial design.....	42
First Draft	42
Second Draft.....	47
Third Draft	49
APPENDIX 2: Logs	51
Logs for Video 1: Heat pump install.....	51
Logs for Video 2: Planning permission.....	71
APPENDIX 3: Consent forms.....	81

ACKNOWLEDGEMENTS

No words can express my thanks to Tony, Jack and Ella. For everything.

Special thanks to project supervisors Dee Kerins, Vince McEntee and Brian Maye, for all the time, support and effort put into this project. And to contributors Bobby and Francie Fitzpatrick, Anthony and Cathal Ryan, Keith Fitzpatrick, and Edward Weldon. Also to my colleague Calum Lennon for the Selfbuild statistics and to all of those behind the massive undertaking that is Selfbuild+.

CHAPTER 1: INTRODUCTION

This Dissertation by Practice focuses on the design and creation of video content for Selfbuild TV, a new YouTube channel that has yet to be launched. Selfbuild TV will host a series of videos about Irish residents undertaking a self-build project.

Even though the definition of a “self-build” is open to interpretation (Benson and Hamiduddin, 2017, pp. 2-3), for this project the term means a new build or major renovation project commissioned by the owner-occupier of the property, individually or in a group.

The Selfbuild TV videos were originally intended to be disseminated for free through social media platforms, targeting an active audience of current and aspiring self-builders. Their aim was to drive traffic back to selfbuild.ie, as a branding exercise.

However the purpose of Selfbuild TV is now to provide content, and encourage subscriptions, to a new product offering on selfbuild.ie called Selfbuild+.

Selfbuild+, which has a tentative launch date of October 2020, will be a paywalled platform that will guide self-builders through the practical aspects of building a home, and will include a comprehensive written guide to undertaking a self-build journey, in chronological order.

Selfbuild+ will be the go-to hub of information and advice for people wishing to self-build in the 32 counties. Selfbuild+ will cover both Northern Ireland and the Republic, as with all products out of the Selfbuild stable. Selfbuild+ will also appeal to those in the trade or have an interest in home building or home renovation.

The existing Selfbuild Podcast will also sit behind the Selfbuild+ paywall, along with live Questions and Answers sessions with experts, a private Facebook group, and inspiration pages, among other resources.

The type of videos exclusively available on the Selfbuild+ platform will include both content produced in house (Selfbuild TV and other non-paid-for content such as interviews with independent experts) and sponsored content. The videos will be hosted on YouTube but will only be accessible to subscribers of Selfbuild+.

Selfbuild TV will release videos in seasons. Specific projects will be visited multiple times to explore different aspects of the build, so there will be two types of playlists: one type will include the seasons, the other type will group videos relating to the same project.

Two videos were shot for this Dissertation by Practice. These have a dual function. One is to create a structure for the Selfbuild TV videos, i.e. a format that can easily be replicated in future. The structure emerged from the editing process and gaining clarity on what the technical limitations would be. The second function was to create content in the form of two pilot episodes.

CHAPTER 2: EVIDENCE OF RESEARCH

This section outlines the research used to design the two Selfbuild TV pilot episodes (Video 1 and Video 2). The videos will straddle the “how-to” and “vlogging” genres, focusing on three themes derived from each: DIW or Do-It-With highlighting the communal nature of house building and renovating (giving the viewers a feel for what the experience is actually like), heuristic (or informative) value, and intimacy (or entertainment) value.

[Social media as public sphere](#)

According to Burgess, social media platforms have evolved through “negotiation and experimentation” in a “co-evolutionary process” (Burgess, 2015, p. 282). In other words, the very nature of user contributions to social media channels have made them evolve.

Just as Twitter evolved from what can be caricatured as sharing culinary updates into a citizen journalism platform and news outlet in its own right, YouTube went from a video sharing platform to its “find your interests” tagline hinting at the much wider-reaching and culturally relevant role the platform now plays (Burgess, 2015, p. 283).

In 2018, 73% of the Irish population aged 25 to 64 participated in social networks (Eurostat, 2018). This age group corresponds to the demographic of people who are self-building in Ireland – in contrast to the UK where one-off house builders are “wealthier retirees or those nearing retirement” (Benson and Hamiduddin, 2017, p. 7).

In Ireland the vast majority (80%) of those attending Selfbuild Live events, (which welcome over 50,000 visitors a year), had a budget of €250,000 or less implying a younger and less affluent age group than in the UK (Selfbuild Ireland Ltd, 2019). Those aged between 25 and 54 represented 77% of those booking tickets on Facebook for the Dublin 2019 event; 56% were under the age of 45 (unpublished statistics from Selfbuild Ireland Ltd’s Facebook page, 2019).

In Ireland self-builders are meeting on social media platforms to share knowledge. This modern-day version of a Habermasian public sphere (English, 2013, p.152), or “participatory culture” (Burgess and Green, 2013, pp. 10–11), is most visible on Facebook which hosts two prominent Groups for self-builders to share tips, advice and information: at the time of

writing the largest had over 58,000 members (Self Build and Renovations Ireland), the second largest 13,500 (Selfbuild Ireland's group SelfBuilders & Home Improvers Ireland).

The Instagram self-build community in Ireland is also growing, and getting noticed by mainstream media with articles on which accounts to follow (see Conway, 2018 and Secor, 2019), indicating a desire for peer-to-peer information about all aspects of design and building on multiple social media platforms.

The popularity of these semi-public forums can be correlated to the popularity of YouTube do-it-yourself (DIY) videos which are produced by non-professionals for a non-professional audience.

As highlighted by Lange, the professional versus amateur (i.e. user-created or vernacular) way of classifying videos on YouTube isn't useful to understand the interaction between aesthetics and technical knowledge (Lange, 2011, p. 25).

In the world of self-building, the definition of a professional is up for debate. Setting aside commercial or vested interests, builders and others involved may only know about specific aspects they are familiar with – there is a skills shortage in the Irish building industry in relation to how to build homes to be energy efficient, for example (Lucey, 2019, p. 5).

Yet, YouTube content “created by non-professionals and amateurs remains the most frequently encountered, most viewed and followed, thus the most influential among the audiences” (Purcariu, 2019, p. 71).

The appeal of these non-mainstream media or commercial how-to videos is that they are practical and simple (Wolf, 2016, p. 5), which correlates to the type of comments found on the Facebook Groups thanking peers for sharing information in an accessible way, as most of the “experts” on the platform are self-builders sharing their experience.

The makers of DIY YouTube videos and the contributors to the Facebook Groups are not what the stereotype of a professional might imply yet fulfil the role (Lange, 2011, p. 40).

In fact self-building is an “inherently social process” whereby “social identities shape and are shaped by the practice of self building” (Benson, 2015, p. 1) .

TV versus online narratives

Findings from a previous module, MAJ-CAT in relation to RTÉ1's *Room to Improve*, shows that home improvement television (TV) programming tends to follow a straightforward narrative with a familiar and predictable storytelling arc that ends on a reveal, the reveal being a "key trope" of all types of makeover productions (Attwood and Deller, 2015, p. 266).

Home improvement TV shows tend to focus on the "aesthetic, affective and consumerist practices" associated to home ownership (White, 2013, p. 229), as opposed to supplying realistic information about how to go about taking on a building project.

TV shows essentially fulfil three functions: they provide encouragement, fresh ideas and pure entertainment (Goodsell, 2008, p. 562).

There are parallels to vlogging narratives, which are videos produced by "non-professionals" on any topic. An intra-textual and sentiment analysis of beauty, gaming or how-tos vloggers shows there are seven common themes across all three topics, from "rags to riches" to "downhill from here". The study found those ending on a positive note are the most prevalent and therefore the most seen (Kleinberg, Mozes and van der Vegt, 2018, p.9), which seems to follow the makeover "trope" of TV programming.

However, YouTube offers more than an amateur version of TV programming. For Vice Media's Kevin Sutcliffe it is a platform that allows news reporters to show what it is like behind the scenes and therefore present the entirety of the story as lived by the reporter, through a first-person narrative (Sutcliffe, 2016).

Similarly, vlogging has "authenticity and community" at the heart of its product offering (Cunningham and Craig, 2017, p. 80). Perhaps where TV and online content converge in home improvement is in the "hunger for a common experience" (Perloff, 2015, p. 537).

Self-build realities

Similar to the satisfaction amateur makers or hobbyists get from producing objects (Jackson, 2010, p. 6) the terminology of DIY evokes positive feelings, self-affirmation and self-empowerment.

DIY YouTube videos, fast replacing other information sources for DIY, are specific to a task. This increases the viewers' confidence and "self-efficacy" as they use the videos to assess

risk – how difficult it will be to carry out the task they are interested in, if the video corresponds to their exact setup, and whether it can be done within the viewer's time frame and abilities. If the risk is low, they then follow the instructions (Wolf, 2016, p. 6).

However, the complexity of self-building or taking on a home improvement project is beyond the scope of a task-specific DIY video.

In fact even though home improvement projects tend to be portrayed in the media as “planned and linear” they are anything but; they take more time, effort and man hours than portrayed. The “minutia and tedium (which characterize most of the work) must be skipped entirely” to fit the 30 to 60 minute format of TV shows (Goodsell, 2008, pp. 535–534).

The knowledge to build or improve comes from experience, most of it gained through “practice, cooperation and one-on-one tutoring” (Goodsell, 2008, p. 562). The learning process for a novice also includes coping with the unexpected and solving problems with limited financial resources (Grubbauer, 2015, p. 156).

Heuristic, defined by Merriam-Webster as “involving or serving as an aid to learning, discovery, or problem-solving by experimental and especially trial-and-error methods” (Merriam-Webster, 2019), is the lived reality of self-builders described by Wolf as “you can just tell” heuristic and “speaking for itself” heuristic (Wolf, 2016, p. 7).

Building skills tend to come from “intuition, observation and from learning as they go” (Vannini and Taggart, 2014, p. 278). It is a “stop-and-go process of practical and open-ended problem-solving, similar to the process of repair and troubleshooting.” Family and friends supply expertise where they have it, collective memory and lore can play a role as well. (Vannini and Taggart, 2014, p. 280)

In opposition to DIY, Vannini and Taggart (2014, p.268) therefore coin the term DIW or “doing it with others”.

[Delivery and interaction](#)

According to Lange, videos are often categorised as either being made for memory preservation or for experimental communication. This false dichotomy, she contends, doesn't allow for the “many genres and intertwined aesthetic choices” that are possible (Lange, 2011, p. 40).

Vlogging is an example of where these two objectives often converge (Lange, 2011, p. 27) but this genre tends to follow a specific style whereby “amateur aesthetics” are a “chief professional device” to convey “intimacy” (Arthurs, Drakopoulou and Gandini, 2018, p. 8).

Attempts to survey vlogging have indeed led to identifying dichotomies, for example the diary format versus the web-TV show (Wen Gao *et al.*, 2010, p. 15:6¹). This approach however falls short of the importance of the “social, received meanings” (Lange, 2011, p. 40).

Types of vlogging are perhaps better categorised by analysing the level of editing and conversational activity, as opposed to verbal content. According to a study of 120 hours of YouTube videos, the most popular style (highest number of views) was “dynamic” vlogging – highly edited with a significant amount of motion – whose vloggers were “found to be more extraverted and open to experience” (Aran, Biel and Gatica-Perez, 2014, pp. 13-14). In a mood analysis “excited” scored the highest (Sanchez-Cortes *et al.*, 2015, p. 22), pointing to the importance of the entertainment value of the vlogs.

Intimacy as entertainment value can also be achieved through social media interaction, as shown in the MAJ-CAT study of *Room to Improve* where the host of the show architect Dermot Bannon interacts on a very regular basis with Twitter (and to a lesser extent, Instagram) users, from his personal account as the TV show has no dedicated social media channels.

How-to videos have become so popular they have started being professionally produced by companies with the purpose of “gaining profit” (Purcariu, 2019, p. 71). However among YouTube viewers there seems to be a distrust of commercial attempts to provide DIY know-how as they are viewed as misrepresenting the process, e.g. with time-lapse editing (Wolf, 2016, p. 7).

It will therefore be important to keep any sponsored videos clearly distinguished from content produced in house / by the Selfbuild editorial desk.

¹ This is how the page numbers are classified in the research paper; 15:1, 15:2, 15:3 and so on.

CHAPTER 3: PRODUCT DESIGN

This section deals with the conceptual design of the product, how it was applied, and critically assesses its limitations. At its core, this project consists of producing a template for a series of well produced and entertaining how-to videos, specifically targeting self-builders and renovators. Two pilot episodes were produced as examples of the format.

Concept

All Selfbuild products, be it the magazine or the events, aim to empower and inspire people living in Ireland to take on a self-build project. Selfbuild+ is an opportunity to make the most of this proposition and use multimedia storytelling and information sharing to create an ecosystem for self-builders to interact, learn and share.

The Selfbuild TV videos themselves, by weaving in user generated content and including footage of the repetitive and mundane, aims to convey the messiness of not just self-builds but of the way life is.

As highlighted by Darcy Alexandra, storytelling is often manipulative in that a story has to be told through someone's prism and logic (Alexandra, 2008, p. 102). Hopefully the approach these videos will take will dilute this inevitable component.

Following on from the Evidence of Research, mixing storytelling with the how-to has proven more difficult than expected. This was in large part because storytelling focuses on the shared human experience.

The how-to on the other hand is a step by step visual guide, focused on a very specific task. In the case of Selfbuild TV the topics are much broader than one simple task – there are dozens of tasks involved in any specific aspect of a self-build, be it an installation, a decision to make or what appears to be a simple application to the authorities.

As the videos will be exclusive to the Selfbuild+ community, the focus will have to be on the shared experience and on creating a platform on which people feel connected to the content, in chats/conversations with other participants but also in how they experience the videos.

In the words of Herman, who expounds Schegloff's theory: "narratives are, from a conversation-analytic perspective, fragments of behavior by which both tellers and

recipients collaboratively display their understanding of – as well as create – the socio-communicative logic of a context for interaction” (Herman, 2004, p. 54).

The potential audience for the Selfbuild TV videos has narrowed from anyone interested in house building and renovating to subscribers to the new Selfbuild+ product/platform. This paying audience is likely to either be in the process of building or extending, part of the trade, or very interested in the topic. Videos are normally only viewed once but on this platform they may be used as a reference.

The structure of the videos has therefore evolved to take these factors into account. This sharpened the focus of the videos as aiming to:

1/ relay what the experience of doing that task is like, conveying the DIW and messy reality of self-building, and

2/ share key information (including tips/advice) that people need to know if they plan to undertake a similar task.

To tell this story, the homeowner experience and perspective is key but depending on the task, tradesmen will be in a better position to provide insights. In those cases, additional interviews will be taking place, e.g. with the builder and others involved in the project.

Mobile journalism (mojo) in practice

According to a recent academic study, it seems the literature around mobile journalism (mojo) is full of gaps, even though mobile communication as a theme has a long history (López-García *et al.*, 2019, p. 11).

Furthermore the very definition of mojo is up for debate, whether or not it includes the use of DSLR cameras for instance (Borum, 2017), but for the purposes of this project we will use the following: “a form of digital storytelling where the primary device used for creating and editing images, audio and video is a smartphone” (Podger, 2018).

Mobile apps and smartphone technology are getting better year on year. For this reason online sources for aspiring mobile journalists are especially useful to consult, including those who have authored books on the topic (Adornato, 2017).

Looking into how professionals produce their work, necessary equipment to film include a mount, to hold the phone steady, and an external microphone with an extension cable

(Shaw, 2018). FilmicPro is the most popular app when recording on an iPhone (Shaw, 2019, Hoyle, 2019 and Settle, 2019).

For this project the phone was held on a gimbal (DJI Osmo) but perhaps training on how to use it properly would have been helpful as the camera could have been steadier for many of the shots. The gimbal sometimes flipped the camera – I believe to allow me to get low and level on the ground. However it is easy to flip the image back when editing.

Although the iPhone 5 and iPhone 5S have successfully been used for feature length movies (Erbland, 2018) they have done so by using external lenses (Thornill, 2014)². The first generation of iPhones that can record studio quality would be the iPhone 7+ (Mulholland, 2017); others say the iPhone 8+ (Granger, 2019) and . All later versions are suitable but more expensive. This project used an iPhone 11 which has multiple cameras that yield very good quality of images when combined with FilmicPro, with little to no effort.

In line with mojo precepts, the videos will eventually be subtitled to facilitate mobile viewing. For promotional/teaser videos to get people to sign up to Selfbuild+. this may have to be done about midway up the screen to facilitate viewing from Instagram (Bromwell, 2019).

Analysing the competition

As shown in the Evidence of Research, there are two popular online styles of videos in the home building and home improvement sphere: the how-to video which focuses on a specific aspect with step-by-step guide and the vlogging genre whereby homeowners themselves chronicle their project to convey a lived reality (as opposed to supplying curated content).

The how-to genre for home improvement in Ireland seems to be dominated by the DIY shops/builder's merchants; for example Woodie's (Woodie's, 2019) has a series of how-to videos on its YouTube channel.

Irish house vloggers meanwhile tend to be focused on lifestyle topics which include home improvement; for example *Retro Flame* (Fox, 2019) or *Elaine Power: Helping You To Navigate Through Your 20s & 30s* (Power, 2019).

² For example the movie *Tangerine* was shot on an iPhone 5S with anamorphic adaptor, (a lens that attaches to the phone), using the FilmicPro app (Peckham, 2015). The iPhone 6 and 6+ also require an external lens (Reza, 2015).

The USA seems to have more selfie vlogging style videos available, whereby the self-builder uses a selfie stick to document the build and its progress, e.g. Jane, 2019 and Safford, 2019, as does the UK (Draper, 2016). These tend to be low in production value (poor image resolution, shots not steady, audio not always clear). In terms of content, those showing conflicts and resolutions seem to have gained more views than the “show and tell” episodes.

In the UK there are examples of the site visit as a variant of this vlogging style, narrated by the builder or third party, with images for illustration purposes along with floor plans, e.g. Bisby, 2017. Mixing the how-to concept with the vlogging style is *Homebuilding & Renovating’s* How-To series (Homebuilding & Renovating, 2018) and the *House Planning Help* vlog series, the first episode being about foundations (Adam-Smith, 2018a).

As a result of the coronavirus pandemic, more video content has emerged from *Homebuilding & Renovating*, with their Home School series (Homebuilding & Renovating, 2020). At the time of writing, in July 2020, the company had shifted its online content strategy to focus on a virtual show platform, which is a replica of their live events on screen and includes seminars as well as a chat function to interact with exhibitors and experts. The first virtual event was on July 24th to 25th 2020 and they plan to run more later on this year (*Virtual Summer Homebuilding & Renovating Show 2020*, 2020).

The documentary style is a third way to cover the topic, but it is a less popular style online and tends to be more adapted to television, e.g. *Room to Improve* and *Grand Designs*, requiring significant financial and technical support to provide enough visual interest and content over an hour’s programming.

Houzz TV is an example of the number of views for the documentary style video being relatively low as compared to the celebrity house tour which focuses on the person more than that house (in the thousands versus in the millions of viewers; see Houzz.com, 2019). On Houzz TV there are two types, the documentary style (part of the “Special Features” stream of videos) and the celebrity home tour (“My Houzz”), the latter focusing more on the person than the house.

At the lower end of the online documentary food chain are efforts by magazines similar to Selfbuild. In this context videos are produced to accompany print articles with still images, text with music, with or without voiceover, e.g. UK’s *Homebuilding & Renovating* magazine

(Homebuilding & Renovating, 2010) and UK's Ideal Home magazine "Open House" series (Ideal Home, 2016).

Homebuilding & Renovating now produces higher quality videos with homeowner interviews (Homebuilding & Renovating, 2019), as do others catering to the self-build market (e.g. Adam-Smith, 2018) but the frequency of publication is haphazard indicating a lack of financial means.

In fact, higher production values seem to come with sponsorship, e.g. Houzz TV (USA) whereby the homeowner opens his/her doors to their home and shows the viewer what their house looks like, promoting the houzz.com platform in the process (Houzz.com, 2019), or Gaff Interiors (Ireland) which produces Gaff Tours sponsored by DFS, a company that sells sofas promoted in the videos (Gaff Interiors, 2019).

Neither Houzz nor Gaff videos have a host, and both gloss over the self-build or home improvement process. Gaff Tours let the homeowner alone give the tour and, even when set up to be engaging, this vlogging-like format can be a bit monotone when presented in a high production, formalised documentary context. Houzz TV videos include the voice of the homeowner, architect and builder (somewhat showcasing DIW as opposed to DIY).

The Houzz videos promote houzz.com as a source of finding suppliers for building projects, and do not dwell on the self-build process. On the other hand, these videos do without an interviewer, and are professionally shot and therefore visually appealing.

Important to bear in mind is the Houzz TV videos that garnered the most views are those that focus on a specific aspect, the most viewed with 23 million hits is "Man Turns His House Into Indoor Cat Playland and Our Hearts Explode" and second most viewed with 10 million hits is "You Won't Believe What This Mother of 6 Did to Totally Rock Her Laundry Space".

The sponsored Gaff videos all start with a homeowner opening their front door and introducing themselves, they are then interviewed in the house sitting on the sofa from DFS and answer the same set of questions, edits show what they are talking about and they move about to show a certain location or aspect of their renovation. The story of the sofa included.

The production quality seemed higher, and the number of views slightly better, when the series wasn't sponsored (the first two episodes were credited as being produced by Agenda Video). The first video with the protagonist walking in the street was the most dynamic.

The DIY, self-build and home improvement videos on YouTube are a mixed lot but they broadly fall within the documentary style or vlogging style.

The homeowner interviews are shot in documentary style with a professional camera are more engaging than those using still images, (plus text and music), with or without voiceover. This type of video tends to follow a typical storytelling arc, with introduction of project, explainer of what they did with house tour and conclusion focusing on benefits.

The main takeaway for the Selfbuild TV videos is to focus on a chronological approach, one that reflects the DIY reality of self-building, with as much detail as possible considering the medium, as opposed to creating a conflict-resolution dichotomy typical of television programming.

Entertainment factor

Despite the fact that the Selfbuild+ audience will be semi-captive, in that it will be predisposed to want to learn from the videos, it is clear from the Video Analysis that videos must have an entertainment factor.

From the get-go the intent was to include animation in the introduction, to set the tone with some humour. However, as seen with the planning permission video some obstacles that self-builders come up against are anything but light-hearted, whether that be for technical or budget reasons or because of statutory requirements. There is a balance to strike between making the video entertaining and giving due respect to the dry (technical subject with key information to relay) and the serious (dispiriting elements) nature of the topic. To tap into how to make Selfbuild TV videos entertaining, an Irish online platform to analyse that is useful, comedic and prolific is Joe.ie.

Many of Joe.ie videos are in a sit-down face-to-face interview format, as indeed are many YouTube videos including the *Real Homes Show* (Real Homes, 2019); *Real Homes* being a sister publication to *Homebuilding & Renovating*. The popularity of this set up could be due to the low cost (less time consuming than filming on location, controlled environment, straightforward editing).

However the Joe.ie comedy sketches follow a slightly different format as do the documentary style *Joe Originals* and the *This is The West* series. *This is the West* is dynamic in its delivery, despite the stylistic choice of what can be loosely described as “lifestyle programming” with viewers defining themselves in terms of social categories (Konijn,

Walma van der Molen and Van Geemen, 2005, p. 8), likely determined by the sponsor which is a beer brand.

To liven up the Selfbuild TV videos, inspiration came from David Attenborough's *Natural Curiosities* series which engages the viewer with its use of 2D animation (Attenborough, 2013), as does the introduction to George Clarke's *Amazing Spaces* series (Clarke, 2013).

Adobe Premier Pro has multiple functionalities and adding 2D graphics is relatively straightforward (McAfee, 2018).

However in practice the most useful sources of inspiration came from children's programming. Food preparation has some parallels to building a house, in that there are ingredients, a method with variants, a multitude of tasks, all for a specific outcome. *My World Kitchen* ('My World Kitchen produced by Terrific Television', 2018) has a fast paced title sequence that uses the sounds of pots and pans banging to create a harmonious theme tune. This I tried to replicate in the use of site noises at the end of Video 1 (planning permission) and by using site noises as a general theme for transitions.

The other transition device comes from *Catie's Amazing Machines* ('Catie's Amazing Machines produced by the BBC', 2018) where the action is moved in time and space by moving the camera up to the sky and back down.

A transition option explored for its dynamism was to use a moving car as a space to have the presenter (myself) explain where we are going, much as Dermot Bannon does in *Room to Improve*. However the technical difficulty of doing this without a second person proved too difficult to manage. I also preferred to keep my presence to a minimum to avoid detracting from the visual environment and soundscapes.

Structure and duration

The original intention was to produce short, three to five minutes long, serialised videos.

The thinking was to reduce the amount of work (hours spent filming and editing) to finished-product ratio, so as to produce as much volume as possible. However now that the videos are going to be part of the Selfbuild+ offering, there is less pressure to feed content for social media engagement.

Both pilot episodes have resulted in approximately 10 minute videos (approximately 8min and 11min respectively), covering only the very basics of the topics discussed. The main

reason to up the count on the number of minutes is that there is very little that can be said, that is of much use, in four minutes.

The components required on all shoots include, in addition to interviews and establishing shots of same:

- Shot of the homeowner in their setting, with happy disposition (a portrait photograph of this shot to be used in waving GIF animation later on)
- Steady wide shot and other establishing shots of the site
- Clean audio of the various sounds on site

Based on the research outlined above, the structure of the videos follow the outline below. Previous versions are available in Appendix 1.

WELCOME: Title sequence

Bookend intro clip of SBTV then Piece To Camera (PTC) Astrid: Welcome to SBTV intro – setting a light hearted tone

INTRO: Basic information

PTC: Today we'll be visiting [Homeowner XX] in County [XX]

[Clip of the person we will be visiting – clip that will be used in waving guy GIF]

PTC: What is the project (reno, new build, etc.) and what are we focusing on (topic of the video).

FIRST EXPLAINER: What is the topic we are going to be looking into?

Bookend intro clip saying SBTV Explainer

Macro: v/o explanation with illustrations

Micro: waving guy GIF with photo of person we are focusing on, v/o explaining what person did in this instance

Bookend outro clip saying SBTV Explainer

TRANSITION: to wide establishing shot with establishing sounds of the environment.

FIRST PART OF INTERVIEW: explaining the situation with homeowner (and tradesmen where applicable) with or without voiceover intro

SECOND EXPLAINER: More detail about the topic

Macro: v/o explanation with illustrations

Micro: waving GIF v/o what person did in this instance

TRANSITION: establishing sounds of the environment

Transition to indicate change of day: movement of camera to sky to location or location to sky

REST OF INTERVIEWS: Focus on tips and advice with homeowner or tradesmen or both

Specifics of how went about things, or of what happened, how resolved

Example of what the process is, main components

What pitfalls there are, how to avoid them

Steps involved, main cost components and budget busters

Unexpected

CONCLUSION: Concluding remark from homeowner or voiceover to wrap up the action

Finish on a still with sound of environment.

OUTRO: Call to action

Find out more about the project.

Bookend outro clip of SBTV

[Pilot episodes](#)

The practical application of this dissertation project consists of creating two pilot episodes to put theory into practice and to firm up on the structure of the programming.

Finding able and willing participants was the first challenge: the main criterion was that they were in the process of building not too far from where I am based, due to the coronavirus and the logistics of travel. To get fresh leads, I used my Instagram @astridselfbuild to ask if anyone was interested in participating and got three replies.

[Video 1: Heat pump installation](#)

Homeowner: Bobby Fitzpatrick.

Topic: Heat pump installation in an existing house that qualifies for a government grant (built before 2011).

I knew Bobby from previous dealings with him in relation to Selfbuild magazine. I was aware his brother was in the process of building a new house and asked if he would be interested. The brother was not but Bobby kindly volunteered and I took him up on his offer. That is

when he told me he was about to install his heat pump so that was the topic that I chose for the video. He lives close by which was a key consideration, due to Covid-19 travel restrictions and because I knew I would have to return multiple times to catch both plumbing and electrical trades. I also visited on a sunny day as reconnaissance, and luckily that day the ESB showed up as well. This was also the day I did the main interview with Bobby, discussing all aspects of the build. It was a tiring process for both myself and Bobby to go through all of the details, and unnecessary, which is why having a clear focus from the start and sticking too it is more efficient. It also keeps the homeowner engaged with the process as opposed to running the risk of wearing them down.

[Video 2: Planning permission](#)

Homeowner: Edward Weldon.

Topic: Process of getting planning permission to build a new house.

Of those who contacted me on Instagram to participate, Edward was the nearest geographically. I have kept the channels of communication open with the others, although one had to decline as their project manager did not want to participate in the videos.

Edward's interview forms the basis of the video as he is the main protagonist, being at the very early stages of his project. Not mentioned in the video is that he is a construction studies teacher in a secondary school, and used to be a carpenter, and his knowledge of the topic of self-building is commensurate with that experience.

I took establishing shots of the town and was sure I had filmed a fabulous scene of cows crossing a small stone bridge above the canal – unfortunately the clip did not save. I was still lucky to get a shot of a barge going up the canal next to Edward's field, along with a few cyclists passing by.

[Hosting](#)

YouTube is a crowded platform; a study published last year shows that in 2016 the total number of YouTube videos hosted on the site was around four billion and that the top 3% most watched videos attracted 85% of the views (Bärtl cited in Arthurs, Drakopoulou and Gandini, 2018, p. 3). An alternative to hosting the videos on YouTube would be to use a video plug-in.

Even though YouTube seems popular because of monetisation, the amount of income it generates for producers through advertising does not seem to be enough to sustain the

existing ecosystem of online self-build and home improvement videos (as seen in the Video Analysis above). Case in point is the popular Irish YouTube channel *Facts.*: despite its 1.6 million viewers, the channel could not turn a profit and stopped producing content in 2018 (Moran, 2018).

Perhaps this is why plug-ins are becoming more prevalent; for instance joe.ie uses YouTube as a platform but also the Blue Billywig Video Player embedded within its webpage, as does *The Irish Times*.

The benefits of a plug-in include forcing traffic to the selfbuild.ie website, hiding the number of views, all the while monetising content. However, YouTube can fulfil these functions as well and for the moment the plan is to use the existing Selfbuild YouTube account, (to post the videos privately and therefore only accessible to Selfbuild+ users), which is already set up and will require little administrative intervention.

Producing teaser videos would be helpful to optimise SEO for selfbuild.ie and to encourage people to sign up to Selfbuild+. These could be posted on Selfbuild Ireland's social media platforms as well, which would increase their reach.

[Ethical considerations](#)

The entertainment value of the videos was of great importance but some ethical considerations, in relation to using images with children (even where they are just visible at a distance or walking away) limited the scope of what could have been achieved while filming and editing the first pilot episode (Video 1 – heat pump installation).

I did not seek consent to film the homeowner's children, who were milling about and were caught in some of the frames. The electrician brought his son with him as well, who was asking his dad for drinks (off screen) and acting as general helper.

These moments would have added a nice human touch and I could have asked the parents to sign a consent form for the children. However considering their age (around eight years old) I felt they were old enough to be recognised but not old enough to give their own consent to be filmed.

Consent forms were secured from all participants on screen, signed at the end of the shoots; these can be found in Appendix 3.

Every effort was made to prevent viewers from identifying the exact locations of the sites. This is an editorial policy I carried from the magazine. Selfbuild magazine locates case

studies by county only and homeowners can use a name that's different to theirs. That said, Ireland's relatively small population can make identifying the projects fairly straightforward, (all it takes is one person recognising the person and disseminating the information on social media), but in this case as the videos will be behind a paywall, there is less chance of this happening.

For Video 2, even though I did shoot some establishing shots of the town these weren't used as they would too clearly identify where the house was located.

Furthermore, to protect the participants' right to privacy, in Video 1 there will be a need to blur the licence plates before the video is released (starting at 6:09). I will use a tutorial to do this discretely so that it is not noticeable/ does not distract from the interview as the interviewee moves in front of the plates as he speaks.

CHAPTER 4: DISCUSSION

This section critically outlines how the product was assembled and by what means, and what lessons were learned for future video making. The videos were taken on an iPhone 11, filmed through the FilmicPro app in Log Mode 25fps (£16.99 with in app purchases), and edited in Adobe Premiere Pro. An alternative app, VN, as recommended by Mark Settle in the BBC Lockdown Learning sessions series³ was considered instead of Premiere Pro and was used for the animations. VN is a phone-only app (no desktop version).

From the very beginning of the project, the intention was to use as many graphics as possible to up the entertainment factor, and heavily rely on the site sounds to provide a beat, a rhythm to the videos. The sounds have been injected throughout and used in the outro where possible and relevant.

Moving images

For guidance on what to film and how I used the Thompson Foundation guides on YouTube, specifically their Tips for Filming with your Smartphone⁴, Glen Mulcahy's basic advice for mojos⁵ and the Simple Five Shot method⁶.

The first shoot for Video 1, the homeowner interview, mostly consisted of one long video. Longer videos are difficult to work with, in part because their size make them longer to download. The next shoots for Video 1 consisted of shorter sequences. For Video 2 one of the interviews did not lend itself to stop the recording to start a new one so there is a large file for that project as well. An option to reduce file size is to cut the file on the phone and export the portion that contains the elements that will be used.

As there is interaction between myself and those on screen, I tried filming some of the footage in Double Take by FilmicPro (again, app suggested by Marc Settle) – this provided a selfie shot of myself filming along with a shot of the main camera. However I could not find a means to include the footage of myself that would have made sense, as there were no

³ Booked through the NUJ Freelance Branch, May 26th 2020, "Getting the Most from Your iPhone" via Zoom link https://www.eventbrite.co.uk/e/getting-the-most-from-your-iphone-tickets-105232571454?utm_source=eventbrite&utm_medium=email&utm_campaign=reminder_attendees_48hour_email&utm_term=eventname&ref=eemaileventremind Trainer's profile on twitter is @MarcSettle

⁴ <https://www.youtube.com/watch?v=5BWxpa8RI6U&list=PLoZjkcRHSbv8AA78XPFTJP2e7Vzd-efU&index=2&t=0s>

⁵ <https://www.youtube.com/watch?v=gKoxfRv4mVM>

⁶ https://www.youtube.com/watch?v=5g_ArBSlunA

static sit down interviews, (which means my shots were very close up or out of frame, as I was focusing on what I was filming), so discarded it.

In future, sit down interviews with homeowners would be helpful, as acting as cameraman and interviewer at the same time is difficult.

A challenge in relation to the frame size was that the first interview I did for Video 1 was set to 1:1 as the original intention was to primarily publish on Instagram and Facebook.

However my supervisor instructed me to film 16:9 in all instances, to give me more flexibility in the edit (frame can be reduced but harder to scale up) and to be compatible with YouTube. All of the rest of the footage was therefore shot in 16:9.

Filming took place in June 2020, at a point where the coronavirus lockdown was easing and the mandatory use of face masks in shops was not yet introduced. Keeping a distance was difficult in some settings, especially in the plant room.

The coronavirus does present an extra layer of health and safety precautions to take while filming. These include distancing, which can be difficult when filming and will require in most instances that the participant record his/her own voice on their own device. This presents a risk from the point of view of their phone not recording, or them not sending the audio, in which case the backup audio will have to be used and more time spent editing in Premiere Pro.

Audio

In terms of audio, the original intention was to use an F4 Zoom recorder. However due to the coronavirus and the need for social distancing, no sharing of equipment was made. Instead, most of the recordings were done through the iPhone's internal microphone.

The only exception is the recording for the first interview for Video 2. Someone was mowing their lawn beside the first site and it was very windy so the interviewee recorded his audio through his own phone, by plugging in his headphones and using them as a mic. He emailed the recordings to me later on.

The environment for the second interview for Video 2, on the second site, was quieter and did not require the external microphone. Also, this subtle change in audio indicates we are at a second location as both sites are just fields so can be hard to distinguish from one another based on a closeup of the interviewee only.

Originally the voiceovers were recorded on a H2n Zoom device; all of these files were deleted and the voiceover recorded within Premiere Pro via a Sennheiser (VoIP softphone) headset. Recording in one sitting formatted the audio much better than I was able to in Audition with the Zoom files. This means the voiceovers have a consistent style throughout as they were all recorded in the one sitting. The voiceovers were scripted; it took three written versions to condense to the final edit.

The decision not to include music was a conscious one.

In Video 1 the aim was to convey the slow pace at which the site operates – there is a large amount of time spent walking to and from the van, getting tools, to and from plant rooms, with the radio droning on in the background.

The focus on site noises plunges the viewer into what the experience feels like, without enhancing it artificially. That said, the medium is pure artifice – sound was enhanced by introducing it during transitions, to match images and edited together in a staccato for the closing sequence. This intends to leave the viewer with an impression of what being on site is like.

The same concept was applied to Video 2. For example the use of bird noises is meant to make the viewer travel to the site, and in one transition I enhanced the sound of Edward's ring banging off the gate. The only stock audio, sourced from the MAJ-Radio Production class, was a birdsong. I had captured some audio of birds during the shoot but used this additional track for variety, and also to have a longer clip of a birdsong as the one I had recorded was quite short.

[Animations](#)

As seen earlier, VN is a phone only app so editing with a finger on a small screen is more challenging than with a mouse on a large PC screen. But VN offers an intuitive interface and offers built-in effects – these I used for the image of the camera falling (intro/outro and explainers) and to liven up the still images that one of the homeowners supplied of the family farm. I exported these from VN and brought them into the Premiere Pro project. VN allows you to choose the fps and up to 4k resolution; the default frame size is 1:1 but can be changed to 16:9. This simply adds a background layer to the animation, which was better than losing the animation by scaling up the video.

Each episode contains two explainers. These explainers have two components: they start with a macro view of the concept. This information is presented by means of a voiceover and graphics pulled together and animated in PowerPoint, which has in-built Animations, I then exported the PowerPoint presentation as a video file in high definition. The idea of using PowerPoint came from a YouTube video which used an equivalent software, Keynote⁷. Video 1's first explainer drew inspiration from a heat pump explainer video by ESB Networks⁸. Vector sheets for both Video 1 and Video 2 came from freepik.com, while free stock images came from pixabay.com. Both sources were credited at the end.

Then the micro view, or what the homeowner did specifically in this instance, is narrated with voiceover and visually represented with a GIF of a waving man – with the head of the homeowner crudely stuck on top. TV shows use this method, e.g. the BBC's children's programme *Do You Know* ('Do You Know produced by Wonder TV', 2017). A variant could be a GIF of someone juggling options, depending on the topic.

The waving homeowner GIF succeeds as a vehicle for a fun, low budget and humorous means of conveying information. The waving GIF was sourced on YouTube with free licence⁹; the next challenge was cutting out the background and making it transparent so as to overlay it on the explainers. This was done by exporting the file in Quicktime with alpha channel¹⁰. Then I used the Microsoft Snipping Tool to take a headshot and pasted it on the body. This video file is what I then imported into the Premiere project file.

While there is an argument to make that the videos need to have, in their production, a DIY element, they would have benefited from better animated sequences. In Video 2 what would have been particularly useful would have been a means to overlay a 3D house (e.g. with the building emerging from the ground à la *Room to Improve* or *Grand Designs*) onto one of the clips of the site – drone footage would have been ideal here to also show positioning. Instead I used the PDF file supplied by Edward, deleted the measurements, and inserted the outline of the house on the first site to show where the house was to sit and

⁷ Animated icons method via Canva and Keynote: https://www.youtube.com/watch?v=j-NKIngX6wM&feature=emb_rel_pause

For animated handwritten text via Autodesk SketchBook (not used for this project but would be useful for future Selfbuild TV videos): https://www.youtube.com/watch?v=ILfs6vw4Z00&feature=emb_rel_pause

⁸ ESB NETWORKS explainer https://www.youtube.com/watch?v=gaV-F7X_2vc This is where the 30 per cent savings figure states in Video 1's first explainer comes from.

⁹ <https://www.youtube.com/watch?v=ZZYdxYdDWkw>

¹⁰ Done using this tutorial: <https://www.youtube.com/watch?v=KUtx1fltN4g>

what shape it had, reducing the Opacity in the Effects panel. The use of ESBN Networks and Irish Water logos could be livened up with animations as well.

The bookends (intro and outro) for the Explainer was done in VN, in the same way as the main intro and outro sequence with SBTv were done up. VN was also used to make the map of Ireland; the source image of that map with the location icon was from Selfbuild magazine. This Explainer set up does the job but could be perfected in how it looks, and the imagery and style kept more consistent, e.g. fonts and more structured format.

The title sequence (“Welcome to SBTv”), meanwhile, would greatly benefit from being entirely animated. The current title sequence is intended to convey light heartedness and a DIY approach to the series of videos. I had the idea of having an old television set image screeching out and focusing back in with the colour lines but didn’t find material I could source for free. Then when I did the captions/graphics, I noticed the colour lines as one of the templates and just got rid of the sample text and used it as an image at the very start. The choice to cut the audio “Wel-Wel-Wel-Welcom to Selfbuild TV” was intended to make the shot more dynamic.

Editing

The videos were filmed on FilmicPro but saved on the iPhone’s Camera Roll. This was to ensure that the videos would be automatically uploaded to my iCloud account. Then I had to transfer the videos from the phone to the PC for editing in Premiere Pro. The easiest way for me was to create an iCloud hyperlink – (I have a 1TB account) – the link expires within the month but this is a quasi-immediate way of sharing large files. Uploading the videos onto a file sharing platform would have taken much longer, as I learned when I had to remove files from my computer and offload them onto the iCloud server.

The iCloud hyperlink had a list of the videos which I could review in low resolution before deciding which ones to download.

At this stage I had transcribed the interviews (Appendix 2). The transcripts were helpful in both finding content quickly and in helping pull the structure together. A quick search in Microsoft Word would highlight the video I would be looking for. This was especially useful for the first video (heat pump install) as I shot many short videos of the installation. Even for the longer videos knowing where to look in the clip is very helpful.

I also printed out a copy of the log to use it as a tool to stitch together the storylines.

For Video 1 whittling down what content to include was difficult as there were many different components associated with the heat pump installation. Choosing what to cut out proved to be the most relevant task.

For Video 2 the story was more straightforward. I did include a lot of content in this video, which could be cut, i.e. the details of what services are available on the site. Choosing to include this had to do with providing key information to others looking for planning permission. Oftentimes wastewater is the obstacle to obtaining planning, but that wasn't the case in this instance.

Considering the rushes for Video 1 had both 1:1 and 16:9 frame sizes, there was a choice to make between keeping to 1:1 or scale up to 16:9. As there was not much footage in 1:1 I chose the latter. To integrate the 1:1 into a 16:9 sequence, I scaled up the homeowner interview to fit the frame. However I left the establishing shots as 1:1 with a black background. The reason not to scale up the establishing shots was that they lost too much resolution in doing so, but as the interview was filmed at close range the resolution I felt was acceptable. The fact that only establishing shots have a black background lends some consistency and isn't too distracting.

There were no edits done to the images apart from one clip in Video 1 that was overexposed. It was one of the plumber interview clips at the heat pump (starting at 5:25); for this I used the Video Effects (Color) – Basic Correction for Exposure. I corrected it to get the interviewee's skin tone look more natural¹¹.

The time lapses were simply done by speeding up the footage.

There were two pieces of user generated content submitted, both for the planning permission video: stills (images) and a selfie video. As mentioned above the images were pulled together in VN to add some effects. Only one of the images had to be brightened up which was done in VN.

However, the selfie video was shot from a phone in portrait mode with a lot of background around him. The lens could also have been cleaner. Not instructing the participant how to film was an oversight on my part. The solution was to scale up the image to see the person more clearly. There was no noticeable loss of resolution. The voiceover introduced the piece

¹¹ Using this video tutorial: <https://www.youtube.com/watch?v=0VDbf9VsZ88>

of film as an update from the homeowner and the sound was cleaned up in Adobe Audition (DeNoise process applied).

In terms of editing the audio in general, tutorials made available from project supervisors were especially helpful¹², including applying default transitions for the audio and adjusting the levels to between -18db and -06db for the main audio tracks and between -30db and -18db for the secondary tracks (ensuing the video channels are locked).

In one instance the microphone from the phone picked up some wind so an allowance was made to allow the audio levels to peak at times to ensure the interviewee's voice could be heard clearly.

For Video 2's first interview, I also had to synch the external audio files to the video clip. The best procedure here is to line up the entire video with audio from the phone and see where the peaks match up, then align them as best as possible, muting the phone's audio channel and see how it plays out. Then the edits can be made using only the new clean audio.

In terms of editing the audio, the most time consuming part was using the pen tool to adjust the sound levels. The homeowner interviews were the most challenging, to keep sound levels constant as there is head movement and subsequent dips in levels. It also took time to adjust the levels when my voice came in to ask a follow up question. The use of professional/external microphones would reduce the amount of audio editing work required in Premiere Pro.

From a file management point of view, the large video file sizes were an issue because they annihilated memory space. This required time to move files from the computer to another cloud or external hard drive location. Much of what was on my computer (118GB memory) had to be removed, apart from essential files and emails, to allow me to work on both projects, which together took up 50GB. Exporting the files at maximum resolution also required considerable memory space and hours for the exporting process.

Some significant learnings from Premiere Pro include being diligent about creating folders and organising files. Even though I can make my way around the folders I have set up, I may not be able to in a few months' time when the footage isn't fresh in my mind. For future

¹² See <https://vimeo.com/416419288/598f12a684> for exporting <https://vimeo.com/417554915/452ef8d91e> for titles/subtitles and <https://vimeo.com/417381469/cd9ef49071> for audio editing. For quick technical queries, YouTube is a valuable resource. For instance at one stage I could not import video and after a quick viewing I realised it was due to the video channel being locked (!).

videos I will also be creating sequences that act as a depository of clips, to dip in and out of and use in conjunction with the log. It would have saved time to have these shots at the ready. I had them lined up in no particular order at the end of the timeline of the main sequence and had to scroll through them to find the one I was looking for.

CHAPTER 5: CONCLUSION

The project was successful in creating a framework for all Selfbuild TV videos, although the title sequence/introduction will have to be worked on.

Selfbuild TV is also likely to require different video formats to produce videos that mostly consist of user generated content, and videos that consists of expert interviews.

The good news is that Selfbuild TV is now in a much less precarious position than it was when it was to be developed as a non-income-generating marketing tool. A regular stream of fresh and exclusive content will be built into the success of the new platform that is Selfbuild+.

Future videos

Selfbuild TV may need to expand its remit and include a more varied format of videos than the one presented here. Each subfamily of video could be branded under the Selfbuild TV umbrella.

The homeowner interview setup, as presented in this dissertation, could be called Selfbuild On Site, while expert interviews (not paid for) could be called Selfbuild In Conversation (see original storyboard in Appendix 1, First Draft). An entertaining format for an interview playlist would have to be devised.

There is a need to cover the 32 counties but travel distances are a barrier to producing videos from all over the island. There will be a need to come up with a solution to produce videos that mostly include user generated content, including videos (with some guidance on my part to let them know how to take them, perhaps creating a checklist). The coronavirus is a risk factor in relation to travel as well, although it hasn't proven to be a significant barrier to filming to date.

There is the possibility of interviewing self-builders through Skype or similar, and ask them to send in their content for me to edit and format to a house style. One willing volunteer emailed me about his project and could provide a test case for this new format, as he is keen to share details of his project and is happy to participate in videos.

Furthermore, Irish self-builders on Instagram are increasingly producing content, (see for example @passive_build), either doing interviews with other self-builders or experts or by vlogging. Instagram has been identified as a good source of projects, as there is a strong

self-build community on the platform, but it is also a good place to check how popular these vlogging and on-the-fly interviews are by checking the total number of likes/engagements these posts received.

The option of doing retrospective projects could also be explored as there is a larger pool of candidates for these. However this would require a specific format as the video would have to rely on many still images of the project as it was being built. Also, now that the videos are part of the Selfbuild+ offering, live projects are more useful to profile than ones that may be abiding to a previous version of the building regulations, for example.

The serialisation of the videos will also be explored; a lot of information and footage was gathered for the making of Video 1 (heat pump installation) and at least three other videos can come of it: waste management, difficulty getting the heat pump grant, fresh water sources for the home including installing a pump for better water pressure.

As viewers will be keen to see the project come to fruition, the serialised aspect will involve revisiting the sites. There is a risk that some participants may not want to take part multiple times.

However, considering the audience will be paying a subscription to be part of the Selfbuild+ community, they will presumably be more interested in the how-to portion than in being entertained, although the latter is crucial to make the viewings enjoyable.

Before the launch of the videos, a teaser about one or two minutes long will be produced to introduce the series and its concept, and to be used as a marketing tool to get people to sign up to Selfbuild+. This is best done once there are more videos produced to use varied content.

Another element to bear in mind before releasing the videos is the need for subtitles as some of the viewers will be watching on their mobile devices. There are two options: inserting captions through YouTube, which might be the quickest way of doing it but would require some editing to correct what hasn't been picked up correctly, or typing the captions into Premiere Pro "by hand".

For new participants, there will be a pre-interview in person or over the phone to reiterate project details (questions emailed in advance) and to identify potential additional guests on the programme. A consent form will be signed by each participant prior to filming on the day.

Key challenges going forward

From my experience editing Selfbuild magazine, I had expected the main challenge to be in getting the interviewees to supply practical tips and advice. Same with the other contributors, e.g. architect, perhaps finding it difficult to get them to be as candid as possible, as opposed to selling their role.

However based on the experience of producing these two pilot episodes (Video 1 and Video 2), once participants agree to go on camera, they are happy to candidly share what they have lived through and/or their experience/knowledge.

Furthermore, using Instagram or people contacting us directly (cold calls) as a source of projects is likely to yield good interviews, as those self-builders are motivated to share their experience. They usually have thought about the process and how to share their learnings, which is a bonus when it comes to interviewing and getting concise answers.

The experience with the plumbers from Video 1 was promising in that they were happy to share their knowledge and show what they were doing. The electrician also went on camera sharing insights (common pitfalls when dealing with electrics, how they are paid and how he prices jobs, etc.) but the aim was to keep to the heat pump installation so his contribution/interview was not included.

Especially now that the videos will be behind a paywall, and that sponsored videos will be included in the offering, there will need to be demarcation between the video brandings within Selfbuild+.

A warning of what can happen comes from a study of US news reporters, which highlights that while mojo gives reporters more freedom, the time constraints to act as cameraman, editor and producer, has led to PR companies supplying content (Blankenship, 2015).

Due to time constraints, priority is likely to be given to helping produce sponsored videos as opposed to producing Selfbuild TV content. This is why serialising Selfbuild TV in seasons would be the most consistent approach. A season would consist of five episodes and would allow to market the videos as well as build excitement for the next season while in production and prior to release.

Recordings will therefore need to take place in advance to ensure continuity. It is not only getting homeowners to agree to go on camera, but also possible issues around access in the

case of a building site visit (in which case Health and Safety will have to be abided to as well).

Last but not least, Selfbuild TV will also need to represent all types of Irish self-builders, and some effort in sourcing guests will have to be made to reach outside a narrow socio-economic circle. In the vlogging world it seems there is a “discriminatory visibility hierarchy of bloggers favouring middle class content aligned with advertisers’ demands and needs” which is “influencing modes of self-representation” (Bishop, 2018, p.69).

BIBLIOGRAPHY

- Adam-Smith, B. (2018a) *Ben's self build vlog 1 - what is a strip foundation?* Available at: <https://www.youtube.com/watch?v=Dv5d3zwRZ0c> (Accessed: 18 November 2019).
- Adam-Smith, B. (2018b) *Building 'The Den' Passivhaus - case study*. Available at: <https://www.youtube.com/watch?v=5bZQUxmuRkY> (Accessed: 18 November 2019).
- Adornato, A. (2017) *Mobile and Social Media Journalism, Mobile and Social Media Journalism*. Available at: <http://mobileandsocialmediajournalism.com/about/> (Accessed: 11 November 2019).
- Alexandra, D. (2008) 'Digital storytelling as transformative practice: Critical analysis and creative expression in the representation of migration in Ireland', *Journal of Media Practice*. Taylor & Francis Ltd, 9(2), pp. 101–112. doi: 10.1386/jmpr.9.2.101_1.
- Aran, O., Biel, J.-I. and Gatica-Perez, D. (2014) 'Broadcasting Oneself: Visual Discovery of Vlogging Styles', *IEEE Transactions on Multimedia*, 16(1), pp. 201–215. doi: 10.1109/TMM.2013.2284893.
- Arthurs, J., Drakopoulou, S. and Gandini, A. (2018) 'Researching YouTube', *Convergence*, 24(1), pp. 3–15. doi: 10.1177/1354856517737222.
- Attenborough, D. (2013) 'David Attenborough's Natural Curiosities | S01E01 | Confused Great Thinkers of Victorian Europe - Dailymotion Video', *Dailymotion*. Available at: <https://www.dailymotion.com/video/x4b3704> (Accessed: 18 November 2019).
- Attwood, F. and Deller, R. A. (2015) 'Introduction: Transforming the makeover', *International Journal of Cultural Studies*, 18(3), pp. 263–267. doi: 10.1177/1367877913513681.
- Benson, M. (2015) *Self-building: the production and consumption of new homes from the perspective of households*, Goldsmiths College. Available at: <https://gtr.ukri.org/projects?ref=ES/K001078/2> (Accessed: 26 October 2019).
- Benson, M. and Hamiduddin, I. (eds) (2017) 'Self-build homes:: social values and the lived experience of housing in practice', in *Self-Build Homes*. UCL Press (Social Discourse, Experiences and Directions), p. 316. Available at: <https://www.jstor.org/stable/j.ctt1xhr521.7> (Accessed: 26 October 2019).
- Bisby, R. (2017) *Building an Extension #1 - How to set out*. Available at: https://www.youtube.com/watch?v=49sf_LNF0z0 (Accessed: 18 November 2019).
- Bishop, S. (2018) 'Anxiety, panic and self-optimization: Inequalities and the YouTube algorithm', *Convergence*, 24(1), pp. 69–84. doi: 10.1177/1354856517736978.
- Blankenship, J. (2015) 'LOSING THEIR "MOJO"?', *Journalism Practice*, 10(8), pp. 1–17. doi: 10.1080/17512786.2015.1063080.
- Bromwell, P. (2019) *Facebook post on #mojofest community Where the global Mojo Community meet and share: Example from RTÉ News*. Available at: <https://www.facebook.com/groups/mojofest/permalink/2392365301092323/> (Accessed: 20 December 2019).
- Burgess, J. (2015) 'From "Broadcast yourself" to "Follow your interests": Making over social media', *International Journal of Cultural Studies*, 18(3), pp. 281–285. doi: 10.1177/1367877913513684.

Burgess, J. and Green, J. (2013) *YouTube: Online Video and Participatory Culture*. Cambridge, UK: Polity Press: John Wiley & Sons.

Burum, I. (2017) *Mojo Workin' — Essential Mobile Journalism Tools*, *Global Investigative Journalism Network*. Available at: <https://gijn.org/2017/04/11/mojo-workin-essential-mobile-journalism-tools/> (Accessed: 11 November 2019).

'Catie's Amazing Machines produced by the BBC' (2018) *BBC*. CBeebies. Available at: <https://www.bbc.co.uk/programmes/b0bp1j29> (Accessed: 30 July 2020).

Clarke, G. (2013) 'Bus, Horsebox and Loo S01E01', *Amazing Spaces*. Channel 4. Available at: <http://www.channel4.com/programmes/george-clarkes-amazing-spaces> (Accessed: 18 November 2019).

Conway, M. (2018) *The 6 best Instagram accounts to follow if you're planning to build your own home*, *EVOKE.ie*. Available at: <https://evoke.ie/2018/05/12/evoke/instagram-accounts-build-your-own-home> (Accessed: 29 October 2019).

Cunningham, S. and Craig, D. C. (2017) 'Being "really real" on YouTube: authenticity, community and brand culture in social media entertainment:', *Media International Australia*, 164(1), pp. 71–81. doi: 10.1177/1329878x17709098.

'Do You Know produced by Wonder TV' (2017) *Do You Know*. UK: CBeebies. Available at: <https://wondertv.co.uk/do-you-know-series-1> (Accessed: 30 July 2020).

Draper, M. (2016) *Having an extension from start to finish vlog*. Available at: https://www.youtube.com/watch?v=SnIcfarbl_E (Accessed: 18 November 2019).

English, C. (2013) *The Public Sphere and Online Social Media: Exploring the Use of Online Social Media as Discursive Spaces in an Irish Context*. Research-publishing.net.

Erbland, K. (2018) '11 Movies Shot on iPhones, From "Tangerine" to a Charming Short By Michel Gondry', *IndieWire*, 21 March. Available at: <https://www.indiewire.com/2018/03/movies-shot-on-iphones-unsane-tangerine-shorts-1201941565/> (Accessed: 11 November 2019).

Eurostat, E. C. (2018) *Eurostat - Data Explorer - Individuals - Internet Activity*. Available at: <http://appsso.eurostat.ec.europa.eu/nui/submitViewTableAction.do> (Accessed: 29 October 2019).

Fox, E. (2019) *Retro Flame*. Available at: <https://www.youtube.com/channel/UCcdYTtpVUWO84od3rluxC7Q> (Accessed: 18 November 2019).

Gaff Interiors (2019) *GAFF Interiors*. (Gaff Tours). Available at: <https://www.youtube.com/channel/UCtf6n07PL1Hj1XnTcTUeKBg> (Accessed: 18 November 2019).

Goodsell, T. L. (2008) 'Diluting the cesspool: Families, home improvement, and social change', *Journal of Family Issues*, 29(4), pp. 539–565. doi: 10.1177/0192513X07310320.

Granger, J. (2019) 'What iPhone do you need for your mobile reporting? | Media news', 21 October. Available at: <https://www.journalism.co.uk/news/what-iphone-do-you-need-for-your-mobile-reporting-/s2/a746263/?fbclid=IwAR2C4Wsp0Xq7Cf5XQba1KfbuTrNiJH5HmckazEdUDn478-Pqx0bV4R2nMeQ> (Accessed: 11 November 2019).

Grubbauer, M. (2015) 'Not everything is new in DIY: Home remodelling by amateurs as urban practice', *Ephemera: Theory & Politics in Organization*, 15(1), pp. 141–162.

Herman, D. (2004) *Narrative Across Media: The Languages of Storytelling*. Edited by M.-L. Ryan. University of Nebraska Press. Available at: https://books.google.ie/books?hl=en&lr=&id=b7Y-1c0DC6lC&oi=fnd&pg=PP9&dq=storytelling+narrative&ots=ecAiykeqOT&sig=JlnRepoKuCDAd_aqv7Ea1FoQdBM&redir_esc=y#v=onepage&q=storytelling%20narrative&f=false (Accessed: 30 July 2020).

Homebuilding & Renovating (2010) *Amazing Low Cost Self-Build*. Available at: <https://www.youtube.com/watch?v=q7NrO-4f4v8> (Accessed: 18 November 2019).

Homebuilding & Renovating (2018) *How to Plan the Build; How to Build an Extension (Part 1)*. Available at: https://www.youtube.com/watch?v=e20k_Hi6-Xc&t=218s (Accessed: 18 November 2019).

Homebuilding & Renovating (2019) *Building An Off Grid Home*. Available at: <https://www.youtube.com/watch?v=OzG66RFhDw4> (Accessed: 18 November 2019).

Homebuilding & Renovating (2020) *Homebuilding & Renovating Home School*. Available at: <https://www.youtube.com/watch?v=N-5g4JuiSxA> (Accessed: 30 July 2020).

Houzz.com (2019) *HouzzTV*. Available at: <https://www.youtube.com/channel/UC6kpDTAXXNV5SEP5g1HoPTA> (Accessed: 18 November 2019).

Hoyle, A. (2019) *Using an iPhone 11 Pro to shoot a BEAUTIFUL high-res car review*. Available at: https://www.youtube.com/watch?time_continue=2&v=29MU_dSyJ9Y&feature=emb_logo&fbclid=IwAR17MI5YeJhvnP-vWQ89Zyw1uwcgoTF8QBxVaeZjqwL7bUfqB_3gY_391tA (Accessed: 15 November 2019).

Ideal Home (2016) *Open House: Tour a welcoming family home in Northern Ireland*. Available at: <https://www.youtube.com/watch?v=pCU691-W64w> (Accessed: 18 November 2019).

Jackson, A. (2010) 'Constructing at home: understanding the experience of the amateur maker', *Design and Culture*, 2, pp. 5–26. doi: 10.2752/175470710X12593419555081.

Jane, E. (2019) *Wild Wonderful Off-Grid*. Available at: <https://www.youtube.com/channel/UCX49PVIb4bpvee5mZe1LlyA> (Accessed: 18 November 2019).

Kleinberg, B., Mozes, M. and van der Vegt, I. (2018) 'Identifying the sentiment styles of YouTube's vloggers', *arXiv:1808.09722 [cs]*. Available at: <http://arxiv.org/abs/1808.09722> (Accessed: 26 October 2019).

Lange, P. G. (2011) 'Video-mediated nostalgia and the aesthetics of technical competencies', *Visual Communication*, 10(1), pp. 25–44. doi: 10.1177/1470357210389533.

López-García, X. *et al.* (2019) 'Mobile journalism: Systematic literature review / Periodismo móvil: Revisión sistemática de la producción científica', *Comunicar*, 27(59), pp. 9–18. doi: 10.3916/C59-2019-01.

Lucey, P. (2019) *Construction Industry Federation Pre-Budget 2020 Submission*.

McAfee (2018) 'How to Enhance Your Videos by Adding 2D Animation', *Pond5 Blog*, 8 August. Available at: <https://blog.pond5.com/20374-how-to-enhance-your-videos-by-adding-2d-animation/> (Accessed: 15 November 2019).

Merriam-Webster (2019) *Definition of HEURISTIC*. Available at: <https://www.merriam-webster.com/dictionary/heuristic> (Accessed: 28 October 2019).

Moran, F. (2018) 'EXCLUSIVE! Facts. contributors share fond memories as the YouTube channel announces it is ceasing to make videos', *Goss.ie*, 7 March. Available at: <http://goss.ie/showbiz/exclusive-facts-contributors-share-fond-memories-youtube-channel-announces-closure-125616> (Accessed: 15 November 2019).

Mulholland, L. (2017) *Shooting a 60-minute doc on a smartphone: How hard could it be?*, *BBC*. Available at: <https://www.bbc.co.uk/blogs/academy/entries/29a124b1-772e-486c-b41e-2a62cd895ff2> (Accessed: 11 November 2019).

'My World Kitchen produced by Terrific Television' (2018) *My World Kitchen*. UK: CBeebies. Available at: <http://www.sallybrownkatemorris.co.uk/2/post/2018/01/my-world-kitchen-new-cbeebies-series-inspires-little-cooks-to-explore-the-globe.html> (Accessed: 30 July 2020).

Peckham, J. (2015) *Tangerine Dream: how an award-winning movie was shot on an iPhone 5S*, *TechRadar*. Available at: <https://www.techradar.com/news/phone-and-communications/mobile-phones/tangerine-dream-how-an-award-winning-movie-was-shot-on-an-iphone-5s-1308706> (Accessed: 11 November 2019).

Perloff, R. M. (2015) 'Mass Communication Research at the Crossroads: Definitional Issues and Theoretical Directions for Mass and Political Communication Scholarship in an Age of Online Media', *Mass Communication and Society*, 18(5), pp. 531–556. doi: 10.1080/15205436.2014.946997.

Podger, C. (2018) *Understanding mobile journalism, Mobile Journalism Manual*. Available at: <http://www.mojo-manual.org/understanding-mobile-journalism/> (Accessed: 11 November 2019).

Power, E. (2019) *Elaine Power*. Available at: <https://www.youtube.com/channel/UC3HYiftkdVvxvV3FSLw> (Accessed: 18 November 2019).

Purcariu, M. (2019) 'The How-to Video: An Exploratory Study on a Popular User-Generated Genre', *Journal of Media Research*, 12(1), pp. 63–73. doi: 10.24193/jmr.33.4.

Real Homes (2019) *Real Homes*. Available at: <https://www.youtube.com/channel/UCcPyQvNyTkoKDrA6x6KoeFg> (Accessed: 18 November 2019).

Reza, A. (2015) *Intelligent Details: Behind The Scenes*. Available at: https://www.youtube.com/watch?v=PQmzuT0C8T4&fbclid=IwAR1WM-OdS21AQ_mf93CIUJSTg0OXfBsosBPiL2hU5Z8ljigCMn5mZiFpsLE (Accessed: 15 November 2019).

Safford, J. (2019) *Pure Living for Life*. Available at: https://www.youtube.com/channel/UChhBsM9K_Bc9a_YTK7UUlnQ/featured (Accessed: 18 November 2019).

Sanchez-Cortes, D. *et al.* (2015) 'In the Mood for Vlog: Multimodal Inference in Conversational Social Video', *ACM Trans. Interact. Intell. Syst.*, 5(2), pp. 9:1–9:24. doi: 10.1145/2641577.

Secor, A. V. (2019) *21 seriously inspiring Irish self build Instagrams to follow*, *HouseAndHome.ie*. Available at: <https://www.houseandhome.ie/inspiration/inspiring-irish-self-build-instagram-26952> (Accessed: 29 October 2019).

Selfbuild Ireland Ltd (2019) *Selfbuild Live – Selfbuild Media Pack 2019*. Available at: <https://mediapack.selfbuild.ie/selfbuild-live/> (Accessed: 29 October 2019).

Settle, M. (2019) *Smartphone journalism: Video*. Available at: <https://www.bbc.co.uk/academy/en/articles/art20191031153443373> (Accessed: 11 November 2019).

Shaw, D. (2018) *My Mojo Diet: Two years on*, BBC. Available at: <https://www.bbc.co.uk/blogs/academy/entries/7bd621af-5e57-47a5-a809-5463baa4f53b> (Accessed: 11 November 2019).

Shaw, D. (2019) 'Facebook post: Here is my latest #mojo film with some technical insights', *#mojofest community Where the global Mojo Community meet and share*, 21 July. Available at: <https://www.facebook.com/groups/mojofest/permalink/2297278690600985/> (Accessed: 11 November 2019).

Sutcliffe, K. (2016) *Kevin Sutcliffe - Middlesex University YouTube Conference*. Available at: <https://www.youtube.com/watch?v=dTtybD82Dco> (Accessed: 29 October 2019).

Thornill, T. (2014) 'Uneasy Lies The Mind is the first feature film shot on an iPhone', *Mail Online*, 4 March. Available at: <https://www.dailymail.co.uk/news/article-2572764/Uneasy-Lies-The-Mind-feature-film-shot-iPhone-youll-never-guess-dealt-short-battery-life.html> (Accessed: 11 November 2019).

Vannini, P. and Taggart, J. (2014) 'Do-it-yourself or do-it-with? The regenerative life skills of off-grid home builders', *cultural geographies*, 21(2), pp. 267–285. doi: 10.1177/1474474013493577.

Virtual Summer Homebuilding & Renovating Show 2020 (2020). Available at: <https://homebuildingshow.vfairs.com/> (Accessed: 30 July 2020).

Wen Gao et al. (2010) 'Vlogging: A Survey of Videoblogging Technology on the Web', *ACM Computing Surveys*, 42(4), pp. 15:1-15:57. doi: 10.1145/1749603.1749606.

White, M. (2013) 'Gender Territories: House Hunting on American Real Estate TV', *Television & New Media*, 14(3), pp. 228–243. doi: 10.1177/1527476412457079.

Wolf, C. T. (2016) 'DIY videos on YouTube: Identity and possibility in the age of algorithms', *First Monday*, 21(6). doi: 10.5210/fm.v21i6.6787.

Woodie's (2019) *Woodie's TV*. Available at: <https://www.youtube.com/channel/UCdUWRS6KRFZ3mbG8OKgDL3g> (Accessed: 18 November 2019).

APPENDICES

APPENDIX 1: Initial design

First Draft

Below are descriptions of how the episodes were originally going to be structured and how they might look, prior to filming. The overview in the table below provides background information on how the shots would be put together and where they draw their inspiration from. After this tables comes the storyboard, which provides a visual sequence.

	Content	Inspiration from
Introduction	Introduce the name of the show (tentative title: Selfbuild On Site) with tagline (“showing you how it’s done”), the name of host, homeowner and tag team of other interviewees	Similar in approach to <i>This Is The West</i> which introduces the two main characters in a stylised format, as well as the person they are going on their trip with – in other words on the move (entertainment value) and with a DIW ethos (communal nature of self-building)
First chapter	Someone on camera doing or saying something that defines the project	Use of motion graphics or 2D animation as above and as seen on <i>Amazing Spaces</i> or <i>Natural Curiosities</i> with some 2D animation. Each episode will be stylised in the same way. Gaff Tours’ first episode (before the series became sponsored) had a dynamic introduction following the interviewee in the streets of Dublin, which set a high tempo
Second chapter	Host or homeowner on camera introducing where we are, possibly with map to show which county, synopsis of project details	Filming can take place in the car as typical of RTÉ1’s <i>Room to Improve</i>

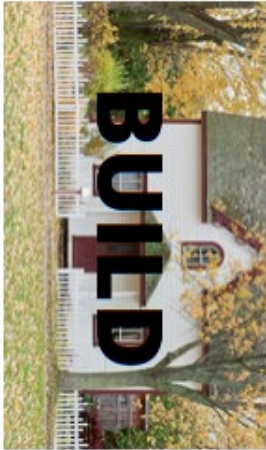
Third and main chapter	Main interview with the homeowner and other stakeholders. Location: on site (with approvals and H&S guidelines followed) or if finished in homeowner's favourite room. Stakeholder questions dependent on context, ideally filming them on their location if close enough and access is not an issue.	Homeowner interview questions to be repeated, similar to the Gaff Tours format (i.e. same each episode). The questions will focus on the process of designing and building the house or extension, how it is working out now (including showing utility bills) and advice to others. A signature question will be: what sport would you liken the experience to? The aim is to include as many additional characters as possible (as partially attempted on Houzz TV) to convey the buzz of building. Photographs of the build progress, floor plans, will be included in the videos to show as much as possible about how it was done similar to how-to videos for extending tend to show, e.g. the Skill Builder video series (Bisby, 2017)
Conclusion	Cliff hanger for next in series, (due to the volume of content the videos are likely to be serialised), or a recap	Finish in similar style as intro. May provide an opportunity to promote Selfbuild Live events. Cliff hanger ideas can be got from television programming, e.g. HGTV channel (USA), Channel 4's <i>Grand Designs</i> or RTÉ1's <i>Room to Improve</i> .

Storyboard example on next three pages

PROJECT NAME: Selfbuild TV Example
NAME(S) OF THE PRODUCERS: Astrid Madsen



SHOT: Long Shot
ACTION: Gives context of where house is
SOUND: Dynamic intro music
CAMERA MOVEMENT: Pedestal
LOCATION/SCENE: Country Side



SHOT: Medium shot
ACTION: Medium shot view of the house
SOUND: Dynamic intro music
CAMERA MOVEMENT: Zoom in / pedestal
LOCATION/SCENE: Country Side



SHOT: Medium Shot
ACTION: People involved
SOUND: Dynamic intro music
CAMERA MOVEMENT: Zoom in / handheld
LOCATION/SCENE: Country Side



SHOT: Close up
ACTION: Tools or other equipment used
SOUND: Dynamic intro music
CAMERA MOVEMENT: Zoom in / pedestal
LOCATION/SCENE: Country Side



SHOT: Medium Shot
ACTION: All of the family members interacting
SOUND: These are the Snyths and they're building a house (Music still going)
CAMERA MOVEMENT: Pedestal
LOCATION/SCENE: Indoors



SHOT: Medium Shot
ACTION: Architect on site or in office
SOUND: This is Jane their architect (music still going)
CAMERA MOVEMENT: Pedestal
LOCATION/SCENE: Indoors or on site

PROJECT NAME: Setbuild TV Example
NAME(S) OF THE PRODUCERS: Astrid Madsen



SHOT: Medium Shot

ACTION: On site

SOUND: This is Pat the builder, Mike the engineer, Amy the quantity surveyor (music still going)

CAMERA MOVEMENT: Handheld

LOCATION/SCENE Country Side

SHOT: Medium shot

ACTION: Defining moment of the project

SOUND: "This is harder than it looks" (Music ends)

CAMERA MOVEMENT: Zoom in / pedestal

LOCATION/SCENE Country Side

SHOT: Medium shot and close ups

ACTION: Giving context to project

SOUND: Host or homeowner explanation in car to site

CAMERA MOVEMENT: Zoom in / handheld

LOCATION/SCENE Mode of transport



SHOT: Stills (photos / drawings) and live shots

ACTION: Shows sequence of project

SOUND: Homeowner explanation off camera

CAMERA MOVEMENT: Handheld and pedestal

LOCATION/SCENE Country Side

SHOT: Medium Shot and Close Ups

ACTION: Homeowner chatting

SOUND: Homeowner explanation

CAMERA MOVEMENT: Pedestal

LOCATION/SCENE Indoors

SHOT: Medium Shot

ACTION: Introduce on interviewee

SOUND: Interviewee speaking about an aspect

CAMERA MOVEMENT: Pedestal

LOCATION/SCENE Indoors or on site

PROJECT NAME: Selfbuild TV Example
NAME(S) OF THE PRODUCERS: Astrid Madsen



SHOT: Close up
ACTION: On site
Interview with a protagonist, with medium
SOUND: shots on site
CAMERA MOVEMENT: Handheld
LOCATION/SCENE: On site



SHOT: Medium shot
ACTION: Explanation of process/typical issue
SOUND: Interview with protagonist - music to heighten effect
CAMERA MOVEMENT: Handheld
LOCATION/SCENE: On site



SHOT: Close up
ACTION: Show the issue
SOUND: Interview / explanation
CAMERA MOVEMENT: Zoom in / handheld
LOCATION/SCENE: On site



SHOT: Medium shot
ACTION: Some form of resolution
SOUND: Homeowner input
CAMERA MOVEMENT: Zoom in / pedestal
LOCATION/SCENE: On site



SHOT: Medium Shot
ACTION: Action on site
SOUND: New issue crops up
CAMERA MOVEMENT: Pedestal
LOCATION/SCENE: Indoors



SHOT: Medium Shot
ACTION: End
SOUND: End music with cliffhanger for next episode
CAMERA MOVEMENT: Pedestal / handheld
LOCATION/SCENE: Indoors or on site

Second Draft

This format was put together before shooting.

Duration	Audio	Video
5 sec	<p>Opening sequence</p> <p>Music upbeat and fast paced</p>	<p>Fully animated sequence, title either SELF BUILD ON SITE (project currently being built) or SELF BUILD AT HOME (finished project)</p> <p>Introduce font that will be used throughout</p>
30 sec	<p>Chapter 1: introduce the protagonists</p> <p>Voice from self-builder first then bring in any other protagonists</p>	<p>Chapter 1</p> <p>Draw in the viewer with external image of the house</p> <p>Where (show county on Irish map) – self-builder saying the house is in county x</p> <p>Bring in Who (self-builder + anyone who was on site the day of the visit) – self-builder goes first, each person to give their name, role (client, trade) and own background (from clueless to third time self-builder)</p> <p>What (type of project: renovation, extension, type of new build) with self-builder explaining what overarching motivation for project is, e.g eco house, more room for kids, live near farm etc.</p> <p>Using emojis and other layers to enliven</p>
1'30	<p>Chapter 2: project overview</p> <p>Interview with self-builder but can include interview with other people on site where relevant</p> <ul style="list-style-type: none"> • Timeline for site acquisition and planning • Key design decisions • Choice of how to build and who project managed • Key issues to date and how they were overcome 	<p>Chapter 2</p> <p>UGC stills from self-builder, use either VN or Quik app to pull together a strong visual sequence from stills, or maybe PicPlayPost app</p> <p>Interviews</p> <p>Layer on animation style from opening sequence</p>

	<ul style="list-style-type: none"> • Progress to date (for completed project this will include end) 	
2'30	<p>Chapter 3: Current situation with tips and advice</p> <p>Interview with self-builder but can include interview with other people on site where relevant</p> <ul style="list-style-type: none"> • Self-builder showing what is going on now and current headaches. (For completed project any maintenance issues or things happy have done). Includes interview with tradesman or engineer/certifier if on site. • Budget busters – cost components for others to be aware of. • Top tip for overall process. 	<p>Chapter 3</p> <p>Interviews and might include some UGC stills, layer on animation style from opening sequence</p>
30 sec	<p>Chapter 4: Magic Wand</p> <p>Interview with self-builder but can include interview with other people on site where relevant</p> <ul style="list-style-type: none"> • Anything they would change about the design, the process, etc. • Things wish they would have known at the start. 	<p>Chapter 4</p> <p>Animate the changes they talk about making with magic wand on the images</p>
5 sec	Closing sequence	Call to action to subscribe to the channel??

Third Draft

This paper edit was done after having shot the first interview and with a view to placing the content behind a paywall. Intro sequence with noises + explainer sequence in middle with graphics.

Duration	Audio	Video
2 sec	Opening shot	Selfbuild TV drops
30 sec	<p>Chapter 1: intro with piece to camera</p> <p>Astrid saying “welcome to SBTv, today we are visiting X who built [what their project is, e.g. extension with steel frame] in county X”</p> <p>So far [homeowner] got planning permission, built the entire structure from the foundations up, got through the first fix and is now finishing up the house. Choice of how to build and who project managing.</p> <p>Today the [XX tradesmen] are on site to do XX. Let’s see how they’re getting on.</p>	<p>Astrid on camera – on same neutral ground/location for each video</p> <p>Piece to camera +</p> <p>Headshot of homeowner with animated body waving, placed on map of Ireland showing where build taking place</p> <p>Animated image of timeline with key dates</p> <p>Lift camera into air → drop back down to wide establishing shot of where we are now/ of the building site, front elevation, sound of building site or birds, rain, whatever case may be.</p> <p>Example of transition: Skip to 2:42 to 2:44 for moving camera to sky from Catie’s Amazing Machines</p>
15 sec	<p>Chapter 2: What’s happening (dive into the action)</p> <p>Establish who is on site doing what, give sense of what typical day looks like with that trade on site, eg banter or sluggish pace</p>	<p>Noise of machines/tools setting the pace</p> <p>Wide shots of action, some close ups of what they are up to, hustle and bustle of the work</p> <p>Names/titles written on the protagonists</p>
30 sec	<p>Chapter 3: Explainer</p> <p>Astrid’s voiceover: Homeowner is at the xx stage of his build; at this point you get XX and XX done [What this phase is and what it consists of / main points to be aware of]</p>	<p>Animated sequence</p> <p>Using project’s specific floor plans to help explain</p>

1 min	<p>Chapter 4: Interview with trades</p> <p>What they did before</p> <p>What they are doing now and what will be doing next</p> <p>What can go wrong and how to avoid that happening</p> <p>Main bugbears about doing this work</p>	<p>Back to the bustle</p> <p>Interviews on site, trade showing what is going on, mix of closeups, wide shots, following action</p>
1 min 30	<p>Chapter 5: interview with self-builder → the why of the specific choices + Tips</p> <p>Key decisions for this phase, rationale behind it</p> <p>Key cost components and budget considerations</p> <p>Key issues to date and how they were overcome, any last minute changes</p> <p>Steps involved – when design started and with whom, how trades hired</p>	<p>Interview outside or around the kettle (“teatime chat”)</p> <p>Use as much footage taken from the day, UGC stills animated with words or icons</p>
	Transition	Magic wand travels across screen, sparkling
30 sec	<p>Chapter 6: interview with self-builder → Magic Wand</p> <p>Have homeowner say: if I had a magic wand I’d probably... XXX</p> <ul style="list-style-type: none"> • Anything they would change about the design, the process, etc. • Things they wish they would have known at the start • If there is nothing: things wish had known at start about the project management or other element, any changes about any part of the build. 	<p>Animate the changes they talk about with a magic wand making the changes on the images</p>
2 sec	Closing: Parting shot	Packing up

APPENDIX 2: Logs

Logs for Video 1: Heat pump install

Selfbuild TV – Ep1 – Installing a heat pump

<i>All footage at Bobby and Francie’s house in County Laois Countryside</i>		
Date: 15/06/2020	First homeowner interview “on the fly” – ESB + skip	SHOT 1:1 on Filmic Pro
IMG_2385.MOV 01:50	[Pan shot of back of house kitchen side; skip [briefing Bobby]; countryside shot of his view]	
IMG_2386.MOV 36:23	<p>[at back of house] Last week this looked like a construction site</p> <p>Steel frame, internal leaf on flat</p> <p>[Inside new part of house] insulation boards - 6 weeks longer than spray foam, evenings and weekends. Would have fully filled cavity with EPS bead, put 50mm board, insulated board on inside, to get better insulation quality.</p> <p>5:18 I see the ESB guy so I’m going to check, we’re getting an upgrade. [outside front of house] My brother’s getting a new connection, because we’re putting an air to water heat pump, from 12 to 16, 1,160€ then had to dig for cables, just for ESB cost. My groundwork put all the ducting and the electrician coordinated with the ESB.</p> <p>Tristan did you talk to that ESB guy? No.</p> <p>Still putting in tape / leave 10mm on the frame</p> <p>I work with a builder there so we do bits of everything.</p> <p>He doesn’t need anything from me; those pole were just pulled, they are going to pull their wires, transformer going in, that will serve my brother’s house and then give me a new feed as well. We are going to take down that pole and expand driveway, form a loop.</p> <p>Pricing structure is interesting.</p> <p>Probably took them two days to put up six poles, they need a couple of machines, they’re not running around the place, they’re not on a rate per pole. Over 6k for a new connection.</p> <p>It’s one of those budget things, when we talked about putting</p>	

in a heat pump that came to light later in the day about the charge from the ESB. I suppose that's what a contingency's for [laughs]

Did the plumber not tell you? He probably did but he was saying a lot at that stage.

10:48 Underfloor just in the new. Aluminium rads cause better for a lower temperature, b/c run off same system, ran all new lines, one interesting thing that came up BER guy supply U values to size rads. Was traditionally done by plumbers. In this day and age with insulation, heat loss, especially my scenario so much time and effort you want to make sure right size. We had some old stuff we couldn't change. Mish mash of insulation and U-values.

Regs - criteria for SEAI grant. Move from 4 to 2 to qualify for the grant. Energy rating before? Some of it guess work, default values, didn't really bother me what was before. Went before and beyond. We're in the B range. At least when we started.

13:48 we have birds nesting everywhere. Dead bird. Starlings in the soffit, where we cut a hole in the light. One of them fell out, injured, flapping, box and to vet, bird didn't make it. We have four kids, that's what we have to do. I have to move my car. [from afar no burial]

[ESB truck moving up, car driving]

15:29 [wider shot] wastewater system, raised percolation, new system for the planning, January test, probably better to do it at bad time of the year.

We had system designed, as part of planning, condition was to install it. Maintenance. [audio very windy]

17:05 everyone was local, we kept it local, all roofers from gracefield, stripped it all, relath, reflet it, all by 4 on February, glad we had nine guys.

18:33 I decided late to put in a DCV system, not in, it's designed and I have the material. Probably install it myself. Explains system.

21:00 HRV on brother's house. More sophisticated. This is an upgrade, happy enough. His house is bigger, maybe it would have been less. Gets you thinking about airtightness, air quality.

Amount of effort for NZEB A2 - hrv almost as central heating. brother put in underfloor too. He still has that worry is the house is going to be cold.

23:57 opens front door, walk in. window seat, explains building unit and shelving.

	<p>25 [in new part] Fireplace stonework, not doing myself originally hoped would but not. All stone cut, cladding. Real stone. Manor stone. Adhesive souped up tile adhesive. Put it on thicker.</p> <p>28:28 we worked with energy assessor to create scenarios, if we did this or that, what kind of rating would we get. Wanted to build efficient house. Where building from new did as good as possibly could. Energy bills could be X - too many unknowns, now having opened up house and seen what is there, more accurate u-values and heat loss calcs. We got a range we were comfortable with.</p> <p>29:34 did plumbers tell you what to go for. Yes, married to my cousin.</p> <p>30:16 steel head, cavity block concrete pier at the back sliding window.</p> <p>32:21 kitchen design</p> <p>34:16 walk towards esb guys working shots of crane going up. Back around the skip.</p>
<p>IMG_2387.MOV</p> <p>11:37</p>	<p>[ESB Networks upgrade][8 skips - 330 a pop - that 14 yarder 450 / 460 makes more sense to get the big ones, I got too many small ones at the start before I figured out that. Every evening have to tidy up the site, doesn't happen every evening. Most contractors are good at cleaning up after themselves, that's because I know them well. When do you think will be done, plastering back next week; the bathroom is the big deal, I'd say it will be three or four weeks before the bathroom is done.]</p> <p>[Carpenter in communal area sawing insulation]</p> <p>[shows paint - roller - showing marks from painting on fresh plaster]</p> <p>[carpenter cutting/ noise of handsaw/ slabbing at window]</p> <p>It's not like working on a new build where everything is square</p> <p>[bangs insulation in]</p> <p>[sunny corner window view/stove and timber]</p> <p>[walk around the rest house / bathroom before fitted out]</p> <p>Love of vaulted ceilings - dealing with small footprint, adds height, feels bigger.</p> <p>[external dash, some places 2 inches thick]</p>

	<i>[shot at front door walking out]</i>
<i>IMG_2388.MOV</i> <i>01:38</i>	<i>[ESB networks][walking up to entrance w/orange cone][wide shot esb]</i>
<i>IMG_2389.MOV</i> <i>00:10</i>	<i>[wide shot esb]</i>
<i>IMG_2390.MOV</i> <i>00:41</i>	<i>[walk past brother's house, even wider shot esb, walk up drive to orange cone, wind noise]</i>

Date: 19/06/2020	Plumber	Shot 16:9 on FilmicPro
<i>00:12</i>	<i>[Font of house with plumber van]</i>	
<i>00:12</i>	<i>[front of house at windows of plant room and bathroom]</i>	
<i>00:15</i>	<i>[bird noises, shot of side of front of house - ensuite bathroom window]</i>	
<i>00:12</i>	<i>[bird and cutting noises / front door with ladder in front]</i>	
<i>00:12</i>	<i>[scaffolding shot, bird in background and some tv noise]</i>	
<i>00:16</i>	<i>[other angle yellow door, bird in background and some tv noise, cutting noise]</i>	
<i>00:13</i>	<i>[wider shot, bird noises, wind]</i>	
<i>00:11</i>	<i>[larger shot with plumber van]</i>	
<i>00:58</i>	<i>[wide shot anthony setting up test in kitchen]</i>	
<i>05:30</i>	<p><i>[following anthony to plant room - explains the heat pump, manifold]</i></p> <p><i>1:02 -- 2 different heating zones, old part alu rads, and in new part ufh. Didn't want to take up floors so rads in old not ufh. They're living on site.</i></p> <p><i>Cathal and myself designed this</i></p> <p><i>Sizing - we would be given heat need from the BER guys, that's what's holding us up at moment, engineer was here yesterday finishing up his calculations, as soon as he gives them. Ufh different, no sizing. Rads no guesswork. Heat pump adjust for ufh.</i></p> <p><i>Why not done before? Checks rads. We're after getting caught out on a grant job, it's all to do with figures. It's not guesswork anymore, you have to get it right.</i></p> <p><i>He came and checked all the insulation, what type of</i></p>	

	<p>insulation. Checked the value of windows and glass.</p> <p>Then can go back to our supplier, we give them the temperature we will be giving the rad and they will give us the size of the rad.</p> <p>Alu rads all look the same ,not look different, outputs would be same. Old fashioned steel rads can look different and different output.</p>
02:03	<p>A - talk to Cathal he's the heat pump guy</p> <p>Next stage, we're going to fill, I'm filling up the underfloor</p> <p>The electrician will be coming in morning, we will have ufh and hot water running for them tomorrow.</p> <p>Phone rings, answers. Wide shot of anthony in room</p>
08:41	<p>[plant room] Cathal. Flow and return runs to the outside condenser, the heat pump.these are two four inch ducts left on far side of ground.</p> <p>Hot water and heating coming through two pipes. This cylinder and brains of operation.</p> <p>1:25 Flow and return in as you would have with your oil boiler. The compression and everything is outside. Here stainless steel cylinder and electronics.</p> <p>Split better for retrofits as replacing oil boiler.</p> <p>2:25 My house monoblock with compressor inside - air to water most common nowadays, no ground or wells anymore, space wise and efficiency of air units caught up past couple years. Borehole still more efficient but you're looking at spending a couple thousand extra so when you weigh up.</p> <p>3:05 basically what we're doing today is the underfloor. All those pipes travel into each room, 6 inches apart throughout. They all have to be filled individually, if you don't they will build pockets of air. You don't get the air out you don't get the circulation. So you have to spend time circulating that.</p> <p>3:41 filled system, we have pressurization system in the shed. Does it test for leaks? You have pressure gauges so you will know quickly if there's a leak. It's a sealed system so you're never going to have</p> <p>4:39 what's the next step? Get the water turned on outside, I have a softener plumbed, I'm going to let it fill the tank and fill all the pipes.</p> <p>5:04 The electrician is next on board. He has an isolator for this unit and another for the outside unit. So the two of them can be turned off. They also have a communication cable between both so inside can tell outside what to do.</p>

	<p><i>He's coming in morning and I will commission him, time and date, country. I won't be turning on the heating tomorrow. I'll be turning on the heating separately. Basically let it run on making hot water.</i></p> <p><i>5:55 backup elements, so if needed to can pull in 9kW if outside unit wasn't working. Electricity</i></p> <p><i>6:55 outside bit meant to be installing now.</i></p> <p><i>Some of the times you will have a box a third of the size and big cylinder beside it.</i></p> <p><i>7:47 Some heat pumps companies don't make cylinders, have to buy it separate. Buying brains but heat pump coil. Heat pump coil a lot bigger than domestic. Oil boiler coil is short, heat pump coil needs to be top to bottom.</i></p>
02:55	<p><i>[plant room, cathal tidying floor] flow and return to outside units, four inch pipes insulated going back out to heat pump on far side of house.</i></p> <p><i>[wide shot] [tools]</i></p> <p><i>[cathal walks to kitchen]</i></p> <p><i>[cathal explains we are circulating air out of ufh to each zone]</i></p> <p><i>[anthony tells kids to fill vat]</i></p> <p><i>[pipes and tools on floor]</i></p> <p><i>[pressure gauge low]</i></p>
00:20	<p><i>[little girl fills vat]</i></p>
06:23	<p><i>[in kitchen, anthony - why add water?]</i></p> <p><i>This pump is pumping water out of the barrel and into my underfloor and pumping out the air, see the air coming out</i></p> <p><i>Keep doing that until the water level stays the same in the barrel, then I know I'm full.</i></p> <p><i>0;35 They'll have to keep topping it up for me there.</i></p> <p><i>It's way down</i></p> <p><i>[noise of pump, kids talking]</i></p> <p><i>[anthony pipe - I've left off two connections here - I had to start filling my heat pump, close off manifolds, keep water in underfloor, circulate</i></p> <p><i>1:59 I'll be disconnecting these hose and connecting on to here to backfill the eheat pump</i></p> <p><i>[fitting a pipe, cutting and tightening from 3 to 4]</i></p>

	<p>4:08 [good angle of fitting pipe]</p> <p>4:29 [wide shot, anthony checks vat]</p> <p>4:39 [bubbles up, water bowl filling up vat]</p> <p>5:05 see water starting to come out now</p> <p>How long does this take? An hour to get it completely right. We set it up leave it pumping there and go off.</p> <p>5:47 it's coming back up it's getting stronger. The system is nearly filled at this stage. We let it circulate for many an hour.</p> <p>6:09 what we have to do then is do each individual loop. We do them one at a time to expel all the air. Thn it will all be filled.</p> <p>Going to hot press now.</p>
01:54	<p>[anthony walking down hall to hot press.]</p> <p>Starting to fill plumbing side. Get water in from plantroom outside.</p> <p>Mix copper and plastic - neater, more durable for heating copper.</p> <p>Cathal is over in the other plant room, in one of the outbuildings. He has a bit water tank, water treatment out there and now he's starting to send water out to me in the house. So then we'll have to start testing our plumbing.</p> <p>[walks out]</p>
02:52	<p>[van door open / walk from van to outdoor plant room/ door ajar]</p> <p>1:14 Water softener - explains timings to clean it out. Crystals/resins softens water, salt cleans resin.</p> <p>1:40 Pressurized unit - pump to bring pressure.</p> <p>Goes through paces of cleaning</p>
03:29	<p>[cathal outdoor plantroom, other angles, softener unit cleaning.</p> <p>1:12 this is the plant room we have outside, rising mains from the road feeds in here and then it goes back into the house in 2 pipes, one hard water directly from road, second is softened water. Limescale big problem in this area.</p> <p>[water noises]</p> <p>2:30 taste of chlorine can do reverse osmosis.</p> <p>3:00 maintenance on system low just nee to keep salt level higher up than water level. Check clock every so often</p>

	<i>otherwise backwashing at wrong time.</i>
<i>01:45</i>	<i>[cathal in outdoor plant room]</i> <i>00:30 moving cover on pressure tank - maintenance tells you.</i> <i>Not working you know about it, click on and off.</i> <i>1:20 have it so can bypass pump and work off watermains.</i>
<i>00:35</i>	<i>[cathal in outdoor plant room][wide shot other angle]</i> <i>If power goes he just has to turn two valves and water gets back on inside</i> <i>[gathers tools]</i>
<i>01:29</i>	<i>[cathal in outdoor plant room][close up of tank]</i> <i>Ready to go back inside now</i> <i>[checks last bits]</i> <i>[stands looking at the system, walks out]</i> <i>[follow him out]</i> <i>Cathal says 18 deg cold, used to open fire.</i> <i>[removes plastic from outdoor unit - in front hallway of house]</i>
<i>00:39</i>	<i>[walking around unit]</i>
<i>00:11</i>	<i>[wide shot with unit/ buggy/ vacuum/ door open]</i>
<i>02:16</i>	<i>[Help me get this machine outside / carrying unit out / following them outside carrying unit]</i>
<i>05:08</i>	<i>[wide shot bobby sweeping / moved in closer]</i> <i>anthony explains distance from wall and need to keep front of heat pump</i> <i>2:41 little plinth</i> <i>Condenser to gulley</i> <i>Anthony fixing pipes, watertight fittings</i>
<i>00:29</i>	<i>[wider shot of anthony/ close up of hands]</i>
<i>00:09</i>	<i>[wider shot of hp install]</i>
<i>00:41</i>	<i>[cathal walks into frame, measures]</i> <i>Minimum distance 400mm, we'll get it to 450 or 500</i> <i>[anthony walks in front]</i>
<i>00:28</i>	<i>[cathal measures with level]</i>

00:55	[cathal moves pump, looks at it from distance, wide shots]
00:12	[angled wide shot, trailer in front]
00:11	[Straight on wide shot]
00:15	[Straight on wide shot, tools clicking with birds in background]
03:20	<p>[at heat pump straight on, cathal level, looks for something, walks to house,</p> <p>tools all over the place it's evening time that gets us trying to pack them all up]</p> <p>[anthony picks up phone, shot of cathal walking down from house]</p> <p>[anthony on phone]</p> <p>[cathal hands screwing up to level the heat pump, then checks level]</p> <p>That's good</p> <p>Anthony: I'm being filmed, I'm a movie star</p>
01:10	[anthony gets out of the hole / close up of measuring pipe / tools]
03:17	<p>[Cathal; surge of power.</p> <p>Opens front of heat pump, takes out bolt for transport, because there's a compressor it vibrates, the little bottom of the machine has to be allowed to move.</p> <p>2:44 Closes back up</p> <p>Wide shot</p> <p>Drill working too hard</p>
06:32 154546	<p>[cathal walks back to house</p> <p>Anthony - There's PTFE tape this is a trade secret - put it on pencil, roll too big to go around it. Puts in pipes on outdoor unit.</p> <p>1:28 anthony [how long would it take start to finish? This house is probably going on 8 months, we kind of normally allow between 3 to 4 weeks per house, there wouldn't be much difference in time with all new builds, to plumb them, same amount work with hp, plant room. Only difference is more pipework, it doesn't take that much to do.</p> <p>3:12 cathal removed packaging from hp cover, opens box, it's like Christmas only missing the tree</p> <p>Takes out each: front, top, two sides, slides them in.</p>

00:19	Cathal takes screws out bag
02:16 152507	<p>[heat pump in middle, anthony in hole on right, cathal left]</p> <p>[cathal screwing in]</p> <p>[noise of tape]</p> <p>1:20 can anything go wrong with installation, not really</p> <p>Camera flips, anthony: With underfloor - we would have that compressed with air, when floors being done, we would have 4 bar pressure in system, so if the guys do the floor they will know straightaway, it's like bursting a tyre.</p> <p>Anthony taping</p>
03:56	<p>Cathal fixing the top, front</p> <p>Grants? A lot of paperwork to get your money for the grant.</p> <p>Sooner the better they have a system where all hp on website.</p> <p>[anthony taping]</p> <p>2:18 cathal - every house is different calculation wise.</p> <p>Ber man should be there first, your insulation standards have to be good and airtightness.</p> <p>3:18 really we would only have done 3 grant jobs, the rest of it.</p> <p>Out of the 3 how many paid? Still in in paperwork stage.</p>
05:41	<p>Drilling noise; anthony singing to himself putting pipe in & measuring</p> <p>C: Any long concrete screws? Close up of drilling in to fix down hp</p> <p>A cutting. Tightening</p> <p>C drilling.</p> <p>3:00 shot of both / 3:44 A drilling</p> <p>5:02 A now you're after seeing an outdoor unit put in from nearly start to finish, in record time, hadn't been here another rtwo hours at it.</p> <p>I have underfloor nearly filled, goes to house,</p> <p>Cathal starts on waste pipe</p>
02:01	<p>[at van] C shows all the stuff in the van.</p> <p>Tools stolen story</p>
00:18	C at heat pump cuts waste pipe

04:03	<p>Shot of cutting from other side, installs waste pipe.</p> <p>1:06 especially on large one off houses, people were looking elsewhere b/c oil was costing a fortune to run ufh, insulation standards not as good then. Most of the people you were doing houses didn't want solid fuel, didn't want to go near, heat pump did all of that, during the boom times that's when a lot of the hp came in, mid 2000s I'd say we started. sometimes they got a bad name, because of the insulation standards.</p> <p>2:17 I'm not overly gone on solar unless it's pv, in Ireland you only get so much daylight and sun, only 6 months a year you get solar. Solar was sold to people who didn't need it. 4 or 5k for two people, if you left your immersion on you wouldn't spend that in. unless they had the money and wanted to be really green. I want a few brackets.</p> <p>3:27 explains condensation and reason for waste pipe.</p>
01:16	<p>[tool box with noise, cathal cut pipe to waste outlet]</p> <p>[anthony walks back in. there's some inside cathal, in the box]</p> <p>Wide shot hp finished with panels</p>
00:09	Cathal walking, shoes only, tools on ground
08:14 162014	<p>Cathal walks out of van back to hp</p> <p>Whole shebang in new builds, hp much more efficient now b/c insulation standard, some people like their heat. Some irish people with open fires, some people are giving out.</p> <p>1:16 Underfloor works to an air temperature, when stats reach temp, it turns off ufh. Perception should be warm underfoot the whole time. It would be a bad sign if running the whole time. Heat pumps still like something to do. Your circulating pump still needs to dump heat the whole time, not necessarily make it. That's why we leave bathroom rooms open, you don't live in you don't need to control.</p> <p>2:37 The outside stat determines what happens on outside. Weather compensation, he dictates everything. The north facing stat is to go on the wall</p> <p>The electrician will put it in tomorrow. [walks to position]</p> <p>3:18 on the older hp if things go wrong or outside stat not working</p> <p>[back at hp] 4:19 passive house - discussion of need for heating system in that context</p> <p>4:52 on feet hands</p> <p>5:20 convinced his brother to install hp - if it's not there. He still had to buy a heat pump for his hot water anyway,</p>

	<p>however much extra for ufh. Ufh on its own a couple thousand.</p> <p>6:04 heat pumps don't go up majorly in price in size - 5, 7 and 9 there might just be 700 euro in between. Jump up to bigger ones 13 and 17s. 17kw three phase twice this size, more efficient.</p> <p>6:47 This is a 9kw, it will modulate down to a 2 or a 3. You're better off going a slightly bit bigger. If have big demand in hw, bigger fans. That machine inside bring in an element. Not efficient to bring from 60 to 65 with the hp not efficient but want to run baths, great extra to have. Turns itself off after an hour.</p>
01:07	<p>Putting in pipe</p> <p>Wood pellet replacement for turf</p>
10:28 163007	<p>[other side] mid wide on hands, making marks. Marking them to I can glue them up out here.</p> <p>Phone rings as gluing. Hope it's only a recreational call this time of the evening.</p> <p>2:14 when brought on build - that's the problem at the moment, most people ring us when they have the roof on, should bring in early stage before foundation pour and more efficient pipe runs [...] going to be chasing walls now.</p> <p>3:24 how would price for a job. You'd be going on size, not always set price, hp same price but go by number of bathrooms, size of the floor itself, ufh a bit dearer then. Might not be back for 6-8 weeks because easy screed. Paid in small parts.</p> <p>4:26 puts in pipe, glued.</p> <p>4:50 could be on site anywhere between 10 days to 18. Might not be full days, in tandem with carpenters and electricians, need a pipe in before slabbing. Hence the calls you get.</p> <p>5:36 gluing</p> <p>5:58 everybody has to get their paperwork in order [for the grant]</p> <p>6:12 it's when you have to go home after doing your day's work and then you have to do your paperwork. Drawback of self employed, not 9-5, pricing up jobs you mightn't get.</p> <p>6:54 does it take long to price up - it's a lot easier now, a lot more piping with solid fuel and oil. The only thing that differs is the size of ufh and how many bathrooms, heating side is more or less the same now.</p> <p>7:35 drills</p> <p>8:35 rawl plugs</p>

	<p>9:28 drilling</p> <p>9:58 rawl plugs</p>
00:07	C walks into house
00:09	Shot of van from back
00:52 164143	<p>Shot of outside plant room</p> <p>Bubbles are all gone</p> <p>A let water into the house</p> <p>It's a plug tap on it, I think I'm allowed do that, further than that we're not allowed</p> <p>[shot at door][</p>
00:02	[external plant room, a in it]
01:33	<p>[c gluing - shot of hands] our condensate is finished</p> <p>[I'm going to bring in some of the tools, gathers up]</p> <p>00:38 When back? The electrician's due tomorrow morning I will commission hp, shows elec will add isolator, similar inside, shouldn't take too long. Then I'll set up the computer inside.</p> <p>Then all systems go. We'll have hw, we hope we won't need heating tomorrow</p> <p>Walks to house with tools in hand</p>
00:26	C - I need to insulate that the same as bottom flow and return pipe, less heat we lose getting in the better, we will tape then up in the morning. Worm view shot of c walking off
00:28	<p>[c gets rid of rubbish, adds to trailer pile]</p> <p>General purpose trailer?- yeah</p>
02:04	<p>[internal plant room with A]</p> <p>Good noise or bad noise? Letting air out of system.</p> <p>Cathal - vented cylinder, letting air out of bath pipes</p> <p>Wide shot</p> <p>C carries bag out of house</p> <p>A on ladder</p> <p>Back tomorrow run through the wiring, once we have it filled.</p>
01:00	<p>Pipes in bathroom air out /</p> <p>When we have this up and running we're hoping to get that ensuite up and running</p> <p>Next week that bathroom will have floors taken out and we'll</p>

	<i>first fix it for the new layout for what's going in there So they can use it at weekend</i>
00:25	<i>[bathroom wide shot][pipes making pressure sound][a goes into bathroom to check]</i>
00:18	<i>[close up of pipes, air coming out then air shoots out]</i>
00:31	<i>[close up drip on pipe]</i>
00:30	<i>[A and c in communal area - feet]</i>

Date: 20/06/2020	Plumber and Electrician	Shot 16:9 on Double Take
04:09 IMG_2643	<i>red van of electrician/ sky shot/ walk up to van, v windy audio - shot of electrician - keith isolator - power comes from inside - two wires on trip switch, one to let it kick in</i> <i>There's the concrete pad, at first fixing we got our concrete through the pad, and for cable, right position, then came yesterday, hp water side, today keith arrived</i> <i>So far how many days on site / maybe 8 or 9 days, plumbing outside and insider plant room, softener, that kind of thing.</i> <i>First day we cam sewage pipes, waste kitchen sink, sewage for new bathroom, left in ducts for hp, best do that at start otherwise cutting floors, it's dirty messy</i> <i>3:47 the lads are going to work inside so they are they are going to wire up the indoor unit, more on indoor than outdoor</i>	
00:36	<i>apprentice at foreground, cathal background/ wide shot with red van</i>	
00:57	<i>follow inside with cables, drilling, shot of person drilling for other job, noise, walking into room - apprentice pulling cable, wider shot</i>	
00:53	<i>cathal comes in, keith goes to meet, c phone rings.</i> <i>Wide shot, noise of shuffling for tools, keith gives c drill</i> <i>Apprentice rolling cables</i>	
00:41	<i>Missed shot</i>	
00:08	<i>keith from back pulling wire</i>	
00:25	<i>from back pulling wire</i>	
02:14	<i>[radio background noise, indoor plant room]</i> <i>Keith says hp retrofits taking off, I've done one yesterday,</i>	

IMG_2629	<p>pretty competitive, this is my second one in two days, they're not new builds, two existing builds, it's probably the start of it now, up to now all new builds, people are starting to because of the grant system.</p> <p>Side shot.</p> <p>This is the communications cable, goes from outdoor to indoor, connected in a sequence, this is how both units speak to one another.</p> <p>Grabbing tools. Shot of box alone</p>
02:41	cutting cable, snipping cable
IMG_2627	<p>Cathal in shots</p> <p>1:30 snipping</p> <p>Keith has a cable for weather compensator</p> <p>[voice of keith's son] can you help me find my drink</p>
00:32	from back / close up of feet on stool / radio in background
00:49	wider shot of same position / feet
02:24	<p>side view / tools - snipex</p> <p>Snipping cable, fitting in, loads of screwdrivers in kit</p> <p>That's all low voltage, shows 4 connections</p> <p>This is the power side</p> <p>It's like a mini motherboard</p> <p>View of middle room</p>
01:00	<p>cathal walks out ,into bathroom</p> <p>Floor is gone, I'm draining down the tanks that were feeding this house and bathroom originally, gravity fed system</p> <p>Take out tank? If it comes down</p> <p>C at door of plant room, blank out mains to feed it</p>
00:11	chimney with scaffold in front
00:15	cutting by stone guy for chimney
00:09	c walks through front door
00:05	radio, walking through to window, buggy on left
02:21	keith and c chatting in the plant room, cathal explains no buffer.
IMG_2609	<p>Did you make your life easier cathal? K: Electricians should come first C; elec usually do come first, take out all our</p>

	<p>holes. Because living closer we were here first.</p> <p>K struggling, head against ceiling, throws it down</p> <p>Shot with new bathroom - walk to bathroom</p>
<p>02:18</p> <p>IMG_2715</p>	<p>K & C & Apprentice, handing , background noise of angle grinder. Getting tools. feet on ladder.</p> <p>Cathal at pipes from attic, all going to be redundant so they are, no gravity feeds anymore. A bit manky? Good because outside no noise of tanks filling up at night. They'd get sick every time</p>
<p>00:34</p> <p>IMG_2605</p>	<p>walking outside - hose pipe ban on, no waste of water, follow him emptying the bucket, whoever can use it, they will be mixing cement at some stage.</p>
01:31	<p>shot from outside inside plant room / now I have to blank the water mains says cathal. A at finlay's pub.</p>
00:18	<p>wide shot with window of plant room open</p>
00:19	<p>keith at his van with apprentice</p>
00:16	<p>keith walks into house, son follows. IMG_2597</p>
01:16	<p>at window</p> <p>Can you play guitar with me?</p> <p>Cathal at pipes - explains what he's doing. Wouldn't it be easier to take it all out? The roof is very hard to get into, I can't get in. C throws pipe out.</p>
00:56	<p>C cutting pipe, jokes I'm being careful it doesn't spill on electrics, flings out pipe, recreate fall, close up</p>
00:12	<p>C - I have to find a bin, I keep going back to the trailer.</p>
00:13	<p>trailer shot, filling up</p>
00:12	<p>shot of elec van with trailer, cathal walking from his van in distance</p>
00:25	<p>c tidying up some of the pipes, C walks across camera</p>
00:08	<p>trailer a bit fuller</p>
00:10	<p>inside elec van, radio music</p>
00:48	<p>C with more pipes / what's the percentage of time you spend tidying up? That's the worst part of the job, that's where apprentices come in handy, we don't have any. C puts it in van. My wife gets on to me for being late, it's the tidying up. V windy</p>

01:46	Cathal outside at mainswater connection point. I turned off the water mains to empty tanks in attic. Explains two pipes going to house - old mains to house, we've left over a new pipe to garage plant roof for better flow rate / hard and soft. In next week or two I will make old one redundant. 18 inches down at least so it doesn't freeze, at -17 could still get it. They don't really insulate mains pipes.
00:22	c walking from kitchen to outside, radio in background, drill
03:19	electrical work from inside plant room / angle from outdoor window, shows how tight work is It's tight? It is tight yeah, I don't mind. 1:43 apprentice hands tool Apprentice 2:30 screwing in v tight 2:56 apprentice hands other tool
00:43	closer up on work / jayz
01:04	[background noise can hear stonemason mixing his mortar.] apprentice showing him part, apprentice doing work on cable, elec cutting pipe
08:44 IMG_2515	back in from other side, elec next to light bulb. Show light bulb connection. Wide shot of clipping, close up. Screwdriver. Hands. 3:00 holding screwdriver in mouth 3:58 cathal with phone and elec guide. C I may go and come back later. K What time you be back at? What time now? 3;20. I'll be well finished. Let's run through it first. C You have it done, flow sensor then, outside sensor, flow sensor then, that's perfect That's it then, perfect. Leave isolators off. I'll hang around if you'll be back. I have other stuff to be at. I have to tip to mulligar and back so it could be half 5 Once you have power to the two isolators I'll be fine K: OK 5:25 hands him the The next thing is flicking it on, then up and going with hot water

	<p>Underfloor is good happy out</p> <p>Thanks for your time</p> <p>6:14 C kicks nails, oh jayzis</p> <p>K: go on go on the young lad will sort that, it was his fault leaving on ground.</p> <p>6:50 I'll come back later turn on the machine and have the family happy with hot water for the weekend. That's the main thing.</p> <p>Closes van door. Drives away. Long view of driveway leaving. Wide side shot with trailer in view.</p>
00:05	shot with trailer and red van
00:35	other angle with heat pump in distance, with full view of house
00:19	heat pump on its own fitted now, closeup of isolator
00:19	keith inside with radio in background, wide shots
00:59	middle room, face of heat pump, apprentice in middle room picking up screws wide shot, goes help keith, son says daddy
00:29	other fella chatting with keith - loud banging from stonemason
03:19	<p>keith no longer on stool, this is visit number? For the heat pump this is my second visit, two visits for a hp. For the rest of the build 40 times. Did you have to rewire? There's a new extension, this was the existing part old, it was rewired.</p> <p>1:33 Help clients before the job starts, call out. If an architect they would do the lighting plan, wiring in. the architect designed plans for planning side.</p> <p>That's it done. I just have to power it up at the fuse board. There's the isolator there to kill power, and one outside for outdoor unit. Most of the wiring is done internally here. Apart from power to outside.</p> <p>I still have to put the power outside. The unit's finished now.</p> <p>3:10 You have to drill the hole/nods</p>
01:22	<p>SF: fuse box in plant room, electrics inside, wider view of the whole, from door</p> <p>1:00 wide with apprentice - sound of angle grinder from stonemason</p>
00:22	apprentice picking up the screws, angle grinder noise in background
04:52	<p>keith and bobby having a chat</p> <p>00:30 to bobby, are you happy man? I did this this morning</p>

	<p>00:55 keith drilling through wall, puts drill down, back up stepladder, tries to get wire out, see him walking out, stonemason with angle grinder, keith comes back, walks to camera to check the hole from outside, walks in house</p> <p>Sets up drill, drills again, uises a stick,</p> <p>3:19 Not bad. Has tape in mouth, strips wire,</p> <p>4:15 trying to get through hoel</p> <p>4:44 Goes to window to check</p>
01:55	<p>SF: keith walks out, gets ladder, is that your ladder?</p> <p>No PPE. Did you take a break? No</p> <p>Tugging at the stick to pull wire through</p> <p>00:56 wobble on ladder, shot of feet</p> <p>1:22 Using window cill and ladder</p> <p>Tugging</p> <p>Swipe to inside, don't see movement. Looks in.</p> <p>Gets down ladder walks around back in</p>
00:16	inside] not cooperating? He [wire] got caught
00:18	[outside] K walks off ladder and out of frame then walks back towards van
02:43	<p>[kid voices outside] back down ladder</p> <p>Is the tape there? Reaches from window to get tape.</p> <p>"Me hurling skills", stick in wire, tape around</p> <p>Tries to get it in</p> <p>Goes for drill</p> <p>2:22 Hopefully</p> <p>Walks out</p> <p>Shot from window outside</p>
07:55	<p>wide shot on ladder outside / success</p> <p>This goes on the north facing wall, the coldest.</p> <p>1:05 What's the white pipe? That's the overflow from tank in attic if ballcock gets stuck</p> <p>1:30 fun est part of job? Getting paid - sometimes in stages. Price a job by hour, if hard to price job on a day rate. Most jobs give a price. [angle grinder]</p>

	<p><i>Cuts cable</i></p> <p><i>2:32 hands - fits stat 3:05 face</i></p> <p><i>4:39 kids in background 5:37 screwing in the plate</i></p> <p><i>6:19 down ladder. How do you price job? Estimate time, materials, usually charge per point averages itself out, two sockets beside, then one much more work and materials. A few evenings for one job, depending on how big job is. I'm doing one area, more than 50/50. A lot of it is recommendations, most of my work is local, people know you include to give job.</i></p> <p><i>7:34 tool belt, picks up stick from pushing cable out</i></p>
<i>01:57</i>	<p><i>all done. I'm going to send power out. It's a temporary job because I don't have the proper. They should be on 40 rbs, it's closed and can't get it, have to wait until Monday. It's pretty much connecting two wires. I'm going to do temporary. Back on Monday to finish the commissioning.</i></p> <p><i>I'm not going back especially for that, I have second fixing to do. Light fittings and sockets, there's that room in there has only been plastered so that's the last room to power up and then it's finished job. Looks up at ceiling</i></p>
<i>01:19</i>	<p><i>there's always changes, as in come in room and move a light? The kitchen is the main one, where you have a layout and they change their mind, you try to get that before you wire the kitchen you tell the client get your kitchen guy to design your kitchen and when you design it stick to it and as much as you can. Bobby has he? There was one little thing, which meant light switch had to be moved, one of the units was bigger, so light switch had to be pushed back.</i></p>

Interviewee: EDWARD WELDON

Date:	At site by the canal where planning was refused	Shot 16:9 on Filmic Pro
00:07 06252020_111656.mov	From car to Edward	
08:28 06252020_111745.mov	<p>We were going to build far corner so as not to be directly across houses opposite</p> <p>My wife and I come from farming background and wanted our own place, that was the idea buying a 5 acre field as a starting point, unfortunately it wasn't to be. The locals only need struck.</p> <p>We're right beside the canal, this road is not maintained by council, it's OPW, but written in CDP that development along canal is strictly controlled</p> <p>We looked it up, done our research but we couldn't get a pre planning meeting despite numerous emails, we said we can do it over email or over the phone, ew don't have to be in person, no. just couldn't get one. This went on for four months.</p> <p>The CDP said that development was strictly controlled for what they called established families only.</p> <p>2:10 so we bought the site, we couldn't be more established, my wife's family has a 250 yr old history literally 450m up the road and all her family has come from here so how much more established do you need to be. But anyway puti in application, we got FI, about being established family at this location. They quoted us the line from the CDP. When they came back said had to be established families at this location, that was their policy even though it wasn't in the CDP. Because we'd just bought it we weren't considered an established family at this location, in this field. But we are over there. So that was the grounds for refusal.</p> <p>How much paid - bought it as agricultural land. The banks don't really want a site that's over 1 acre. That doesn't fit into what we wanted. We bought is as agricultural land. We knew it was a risk. We were going to section it off. We bought it at fair agri prices,</p>	

	<p>10k an acre. It's good land. That's the way we wanted it. Now we're stuck with it but now we have the land. It's being used. Barley. We're going to use the straw for our farm at home, for this year. And sell on the grain then, probably won't make much money. 90 per cent for animals.</p> <p>5:00 Show where were going to build, at tree, 50m from road. We sliced one acre,</p> <p>Front is south east facing, solar gain from road side, privacy set back but wanted to maximise solar gain, building passive - construction studies teacher, wouldn't be right not to build passive preaching it all day as gold standard 5:47</p> <p>We looked at rural design guide, simple vernacular shaeps, nothing complicasted, that's our style anyway. So we designed single storey with double bedroom unit behind, thought fit well with site, not too high or obtrusive</p> <p>6:27 the planners no sise with design itself.</p> <p>What's the problem with the canal? Access to the roadway, it was classified as former towpath, it's not a road, new vehicular access is the issue. There was one new house, that was 10 years ago, but htye had owned that land, they were technically established on that piece of land.</p> <p>The rest I'm not sure.</p> <p>It's a strictly controlled area, locals only, making sure at that particular location we're locals. Both of them mixed together. It wasn't within 7km radius, had to be family or generational land.</p> <p>But if we hold on to it for 7 years, 7 or 5 is the magic number. Farming not sure but have to have it in ownership</p>
00:07	Field shot with hedge
00:20	Field shot with tree in distance
01:02 112713.mov	E walks in the shot - walks in field
01:54 112824.mov	<p>Geniuinely thought we were going to get it, can't be anyone else, on the exact same road. Small boreen, we were 100% sure we were going to get it but had to go to plan B to keep the self-build dream going.</p> <p>Plan b is not next to the canal 2 fields from the canal</p>

	<p>Plan b is family land subject to planning</p> <p>Not going to be stuck with it - doesn't have conditions as this one has. Regular issues. Just make sure you're a local isn't that it.</p>
00:28	Shot from other side of field
00:07	Tree where building, go around to hedge, can't see over hedge
00:37	Extra wide shot
00:07	Extra wide shot
00:05	House to the right in distance
04:29 11334.mov	<p>Seen from back, turns around, are you sad about it? We were sad, it was quite upsetting, I suppose I was angry of th fact that when we called council afterwards tried to get answers, they were a bit fobbing us off saying we should have gotten pre planning meeting, that was their answer. We've sent numerous emails but never offered. 3 to 4 months waiting on meeting. Also said in CDP, gave definition of family but doesn't specify how they interpret that at this specific site, definition at this particular site. Those 3 words. That really annoyed us. Second condition they refused us on, didn't demonstrate housing need. They told us we send it evidence of wife's family going back as far as records go back, for whatever reason they confused it as us owning that particular house her family comes from. They didn't say they were wrong, half admitted they didn't interpret information correctly or how presented. We could have went to ABP but all the advice I got from coco was don't just because of time and if it goes against you the decision is final. At least if we go back and do pre planning again and get some other evidence. Very frustration.</p> <p>2:49 why final with ABP? If we went for ABP, I'm not an expert, we were told it would take a long time for case to be heard, and if refused, that's it. No point trying again. Bad precedent. If you can reapply again, quicker process.</p> <p>We need a house, 3 small children, we're in port, we're on my grandmother's home house, small farm, it's very tight. It's fine but it's not ideal.</p>
01:47 113806	Barge shot
00:53	Walking down the canal with edward

00:46 114148	<i>This is where entrance was going to be; one FI request was to give different levels, where house is 600mm below road</i>
00:07	<i>Static shot canal</i>
00:11 115232.mov	<i>View of the site from other side of canal</i>
AUDIO from Edward's phone	
Audio-06-25-2020-11-18-16.mp3	<i>Corresponds to 062020_111745.mov</i>
Audio-06-25-2020-11-28-38.mp3	<i>Corresponds to 062020_112824.mov</i>
Audio-06-25-2020-11-33-55.mp3	<i>Corresponds to 062020_11334.mov</i>

Date: 20/06/2020	At site where planning applied for	Shot 16:9 on Filmic Pro
30:14 06252020_ 115550.mov	<p><i>At gate - i suppose not as many houses. Busier. Every few minutes there would be a car, on other site just a ferry, whoever living on that road. This isn't a busy road but busier. Some people in Dublin might disagree on my perception of what's busy. The dog at home gives out when stranger at home.</i></p> <p><i>We plan to build in the middle, so we wanted set back to the road, we have a farmyard fairly close to the far side of the road. We really wanted, not too far away from ,house, minimize noise, it can be quite noisy, don't want to hear that, cows and calves, noises, can't sleep, not if beside them, or weening going on. Then again don't want smells.</i></p> <p><i>Where I am in right in middle of farmyard. Ok when it's your own farmyard, control of what's happening but if it's someone else's and decide ween cows, can't say much. There's a few farms around, this block of fields wife's family land, stretching back to canal, bordering sites. No houses around here. One at the top. A few along the road. House right next to you on other site. That little bit more private int hat way.</i></p> <p><i>3:53 nice site, v happy we had a plan b, didn't think there was a plan b after plan a. wife have a plan b back of head? No. it came as a shock to us all, we didn't want</i></p>	

to go asking family for land, said we were going to paddle our own canoe, but then the offer was made to us rather than us looking for it.

Set back 60m this time, we're going to have a 1 acre site with a roadway in. not sure how much hedge will be left when finished. All glazing south facing view, at front of house. Privacy so as not to see house from the road.

5:37 new vehicular access up further away, part of planning

When applied for this one - end of April during covid, no pre planning meeting, applied for one, didn't wait as long, no problem over the phone, a phone call is all I want. I had house designed, could send them rough plans. Site map done. Say yay or nay. But no. didn't get a call or an email. I kind of expected that. Didn't wait as long the second time, once I had my documents ready I put them in. so we were given decision end of July, pushed out a month cause of covid. We will probably get FI which is the usual thing, they'll never refuse you point blank.

6:57 I hope to have a decision at the end of July and I can't envisage to ask me anything really obscure this time, we have a planting scheme, hedges, went overboard detail in re-design, passive really important to me. A lot of people run away. Savings are huge. Yeah costs a little more, takes a bit more in design, loan to value huge compared to normal build, much better interest rate, save thousands. What to expect to spend a year on bills, initially planned 18 months - eldest starting school, wanted him to start in local school, start in sept, want to be in by sept 21, mightn't be in but very close. Sept October, not a great time of year to break ground. I had initially planned, because I'm a teacher I'd have all my summer, I'm going to be up to roof level., I was a carpenter. Then all sealed before go back to school.

10:19 I have good knowledge of building trade, I don't do much big carpentry work, load of friends who are trades, I lay awake at night thinking of minor details, who am I going to get, what material going to use. Didn't do energy assessment. Got a guy to do the PHPP. I'm afraid to spend money again for nothing if FI comes back with something hard to answer. If it's something minimal, you're already there. I'll do the PHPP then, I have everything sent in. that's the risk I took this time around, cost. Didn't go with an engineer, knew what wanted, I'm not an architect or engineer, more skilled people than I, what I do know take principles, took them to engineer and he was happy with them. Journey for everybody, as I tell him it's not different than any

other build.

12:45 have to do airtightness test anyway - have to be anal about it. Part of the journey, to show it's not that scary. I plan to use normal construction methods - blockwork=k, roof it myself, taking my time with airtightness, make sure all materials passive certified. For first house, b/c building form needed 250mm pumped but I;m hoping this is simpler shape, bring it down, 150 board with 40 m cavity to reach passive, then relying on trades to put in insulation. Wanted block but pump it in, leave cavity clean. Plan to leave out every third block to get rid of snots.

14:45 know all the trades, no issues, that was good thing I knew. Roof I was going to do normal rolls of fiberglass, service cavity insulated pb. 450mm insulation in total, cheaper and easier . new house not sure. Full 2 storey instead 1.5 storey. Easier to build 2 storey, too many thermal breaks in 1.5, relying on insulated boards and filling boards. To get passive it's a huge challenge, having worked on many.

16:28 flat easy ceilings, first design vaulted ceiling, no. keep it simple, have nice proportioned rooms, simple shapes and norms, conforming to offaly design guide, natural materials.

17:00 the design guide from offaly coco really well written, easy enough to follow, overcomplicate design deserve to be pulled up a bit.

Access in centre of site.

Have to leave roadway along edge of site as well.

Right of way, the y would need to access land behind. Gate and access would be left here, we would have our own access. Fence it off and Plant a hedge around boundary.,

Hedgerow here and here ,blocking wind, more sheltered site, more energy efficiency. Small things add up. I don't want any energy costs. I want a surplus.

Energy positive, live the dream, plug your car off house, technology might not be cheap or standard enough, would love to see it happening. EV fully charged. May or may not happen but we'll plan for it. Why not. Mortgage big enough but energy costs low

20:00 I've had 2 people I know - PV not working other back garden on ground, in surplus. 2c.unit. Farm shed should be covered in pv. Generate income for farmers, so they wouldn't have to be as harsh on the land to make ends meet.

	<p>22:00 Services - ESB ok but Irish water - feasibility report takes 16 to 18 weeks before investigations to happen, ring up council and said is there water there, I even got a map from them. Unofficially wrote an email, miraculously the following week we had feasibility report. It can be done. They're covering themselves. For anyone starting out, need one letter for 16weeks. ESB unless you have planning won't talk to you, nothing official. Make formal application when have planning. We have to do wwts with sand polishing, slightly raised, passed but wasn't straightforward, adapted to suit the land. Don't want to poison the water. Wanted to make sure that worked for us for the land.</p> <p>25:00 so many stories of buying a new pump because perc area not working ,common theme.</p> <p>Once built up all the garden and topsoil,</p> <p>26:40 Found out from neighbours there is broadband. Just asked them. And power is just one field away. It shouldn't be too much an issue.</p> <p>27:00 phone pole shot</p> <p>We have mains water for the cows, we will still have to pay IW but at least it's there, don't have to pay straight away. Can get started.</p> <p>27:56 [hard to hear with wind] in this area there is no nucleus as such - it's drawn out there, not centre, it's important for councils, ribbon dev has to be controlled but people should be allowed to live in the area they're from, there has to be a next generation to be allowed live in that area. Local needs probably not the solution for that, there probably has to be another criteria, to make sure people can live where they want to live, movement of people within counties. I don't know what the solution is. Doesn't fit all, someone building holiday home completely different to family home. Don't want to live in next town, next town is 20km away, they want to live beside their family where they grew up, neighbours.</p> <p>29:07 what are you going to do if turned down? No idea. No plan c. I had no plan b after a. I have no idea. I'm hopeful. There's nothing in the CDP other than locals need, we have housing need, we are from the area. My wife's mam elderly, lives on her own. Good to be close to family and work, plan to get working down here eventually</p>
00:08	Shot with car in view, pole line, Edward walks past
00:06	Same as above
123353.mov	

00:32 123409.mov	Front shot Edward in frame, tel pole with gun club sign, car passing.
00:22	he walks along hedge 1 sec
03:23 123542.mov	<p>Site notice at site entrance, in the middle of site, wide shot - speed limit 80. Every road 80 even small road. It's 90m each side but also from 2.5m back. Condition on this road. 100km or bigger roads, doubled that, 160 or 170m from 4m back, hard to find a site that meets that. Lucky here really straight road</p> <p>Tractor coming to get peat.</p> <p>1:44 another reason going passive, right in the bog, my dad cuts turf, lots of free labour. Doesn't cost us, now relying on turf, nightmare, constantly bringing in out, ashes.</p> <p>Car and tractor passing, busy</p>
00:07	At gate with no one there
00:08	Gate to sky to gate
00:13 124337.mov	Sky to gate at an angle
TOWN SHOTS	
00:04	Old farm sheds - stone trad
00:07	Road into town
00:10	Old farm shed - corrugated
00:09	River side road into town
00:05	River side road into town
00:47	Closeup of amenity sign of walks along canal
00:04	Shot of pub at entrance of town

26th July 2020	Edward shot in portrait in his garden on his mobile phone: Selfie video explaining application refused
05:24 9caa05b7-8da4-48c3-b5f4-66ca1d9fafa5.mp4	Selfie video of Edward explaining application refused - Just to give update on our PP, last PP point blank refused, FI not requested, the reason they gave us was the scale and proportions of our house were not in keeping with the local area and also the siting was a pb for them, we had designed to put the house in the middle of a field, have a long driveway, then have a complete

around our house as well as a complete hedge at the road, kind of a double screening, I suppose the way they saw it was a big house in the middle of a field and that didn't use existing boundaries as shelter.

00:58 desperately disappointing, we just don't know where to go next, two refusals we're after getting on two different sites, we could I suppose go and redesign the house and move it to different part of the site. That's an option but whether we're going to be able to design the house we want in that particular area is a concern.

1:28 Indications we've had from councilors talking to planners is they don't want a big 2 storey house with big glazing towards the south which is the front of our house. What they want is long narrow windows, like a type of a bungalow or 2 storey farmhouse. But that doesn't lend itself to our design and making it passive, having a nice open kitchen living dining. It doesn't make sense to me. What I see for a passive house especially on that site is you have to have all your living rooms towards the south facing, you have to have big south facing windows. Because that's the front of the house, that's what's facing the road, that's what people see when they're passing by, that doesn't fit well with the council. They can't get past that in my opinion, which is really disappointing.

02:27 To say we're devastated is probably an understatement. We're just. We're a little bit, we don't know what way to take it. Obviously we need a home for us and our family, the home we're in at the minute is not sustainable for what we are. We're lucky that we have it I suppose but at the same time we need a new home. We want to live in a rural area, we both come from rural areas so the obstacles the council are putting in front of us, it's a bit...it's very disappointing.

03:06 I'm very nervous of going to another fresh architect, change the engineer that I have, to get a fresh perspective. And then spending huge amounts of money getting a completely redesigned house. Moving the site, all that sort of thing. To be refused again. We can't seem to get a pre planning meeting, for our two previous applications, despite getting email confirmation that we were, being amenable to have it over the phone, email, zoom, whatever format works for them, rather than coming into the office. Emailed them on all the plans for our house, what we'd decided, what we were hoping to do. Nothing. Just can't get a pre planning meeting. Then at the end of it when you ask them why refused they say should have had pre planning meeting. It just really frustrates me. 4:04 They seem to be, I suppose, a law to

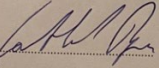
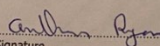
their own. I know they have to uphold what they consider to be good and correct planning but at the same time they have to allow for building in rural areas, otherwise there will not be rural areas. One off speculative housing fair enough, but really good design in the countryside that's going to enhance the area, enhance the community, rather than population decreasing, is something that I see as very strong.

So to round it all up, we're refused again. The planners have decided that it's not for us. So we're in the situation now do we go again, get a new design, trying again spending more money. Or do we just succumb to what they want and buy a house that's not suitable, not energy efficient, in the area, or worse again - for us anyway - do we go to like a village or town centre. That's the very very last option, if there's literally no option left. Because as I said both of us come from rural area, that's where we want to live, that's where we want our children to be brought up .that's where all our family backgrounds have come from so we will see. Thanks.

APPENDIX 3: Consent forms

Consent forms from the participants are signed and pasted below; all of the participants were given a copy.

Bobby Fitzpatrick, homeowner heat pump install

LETTER OF RELEASE	LETTER OF RELEASE
To:	To:
From:	From:
Dear Sirs	Dear Sirs
"Selfbuild TV" (the "Project") filmed by Astrid Madsen	"Selfbuild TV" (the "Project") filmed by Astrid Madsen
I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.	I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.
I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.	I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.
I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.	I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.
I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.	I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.
I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.	I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.
I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.	I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.
Yours faithfully,	Yours faithfully,
	
Signature	Signature
PRINT NAME: CATHAL RYAN	PRINT NAME: Anthony Ryan
Date: 19.6.20	Date: 19.06.2020

Cathal and Anthony Ryan: plumbers on heat pump install

LETTER OF RELEASE

To:

From:

Dear Sirs

"Selfbuild TV" (the "Project") filmed by Astrid Madsen

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.

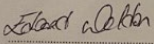
I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,


Signature

PRINT NAME: EDWARD WELDON

Date: 25/6/20

Edward Weldon, homeowner on planning

permission

LETTER OF RELEASE

To:

From:

Dear Sirs

"Selfbuild TV" (the "Project") filmed by Astrid Madsen

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.


I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,


Signature

PRINT NAME: KEITH FITZPATRICK

Date: 20-6-20

Keith Fitzpatrick, electrician on heat pump install

LETTER OF RELEASE

To:

From:

Dear Sirs

"Selfbuild TV" (the "Project") filmed by Astrid Madsen

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.

I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,

Florin Moise
Signature

PRINT NAME:.....

Date: 20-6-20.....

**Florin Moise, electrician's apprentice on
heat pump install (hardly any screen time)**